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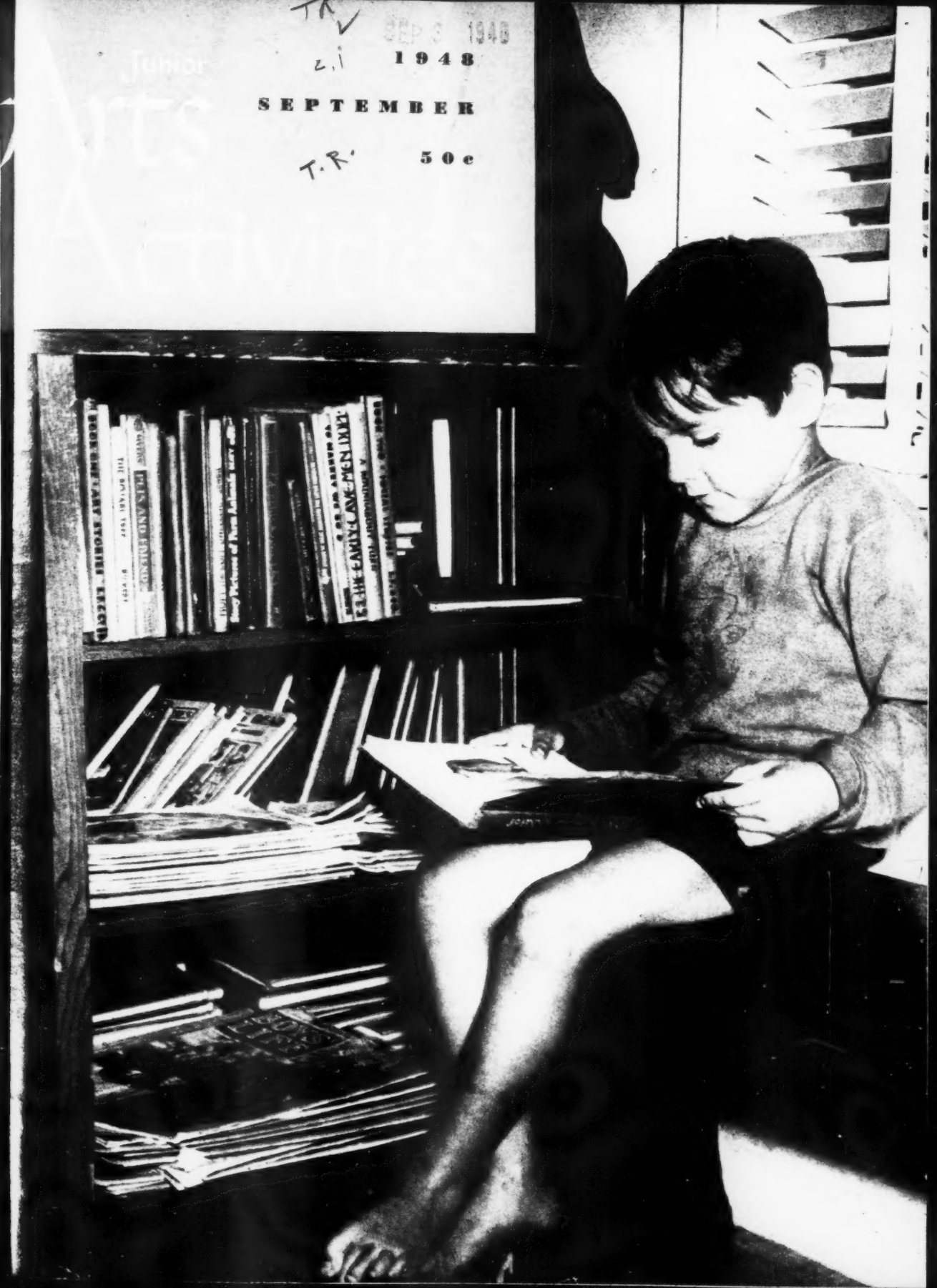
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From the editor's desk

Announcing our plans for a more
attractive, useful, and interesting magazine.

Asking for your help and suggestions.

Thanks for your helpful letters telling us what you want to get from JUNIOR ARTS & ACTIVITIES. We have read each letter carefully and kept it in mind when planning the contents of the magazine for the coming year.

Many of you have expressed a desire for more material on the teaching of music. We agree with you that all children should be given the opportunity of learning to read and appreciate music, just as we now give them the opportunity of learning to read and appreciate literature. For that reason we shall be happy to bring you articles on the teaching of music.

We have other plans, too, in connection with music. Teachers are often criticized for letting children sing the same old songs over and over each year, or for teaching them songs which are not worth the trouble of learning. In view of these criticisms and in line with the increasing interest in American folk music, we are tentatively considering bringing to you each month the words and music for one of the less-well-known folk songs. We shall be interested in your reactions to this project.

Your letters also indicated that you would like to receive help in the teaching of reading and other basic skills, that you want information about the classroom library, and that kindergarten material is very welcome. We shall make a special point of filling these needs.

In our new book review section we intend to review a larger number of books than before and bring you the sort of information a *teacher* wants about a juvenile book. As we feel that the only way of getting the true flavor of a book is by reading the actual words of the author, you will find a brief quotation from the book included in many of the reviews. Though the reviews in

the present issue are confined to juvenile books, future issues of the magazine will include books for the teacher as well.

As most of the valuable material in the field of education makes its first appearance in a periodical, and as no teacher can endure the expense of subscribing to all these periodicals, we think we can help you by combing the current educational magazines and bringing you the gist of those articles which seem to be of special interest. You may be sure that an accurate bibliographical reference will be included to enable you to look up the complete article if you feel so inclined. These magazine highlights will be found in the section called "Talking Shop."

Under the heading of "Teaching Tactics" we are continuing to bring you helpful hints for the harassed schoolma'am. And we are continuing to urge that you send in any bright ideas you may have which will make it easier for the teacher to get from Monday to Friday.

One of our pet projects for the coming year will be a department with the tentative title of "Life in These Elementary Schools." The section will be made up of humorous or appealing anecdotes about children, teachers, and related species. This department will be instigated as soon as you send us the material to fill it.

As you can see from the plans outlined above, it is our hope to make the coming year the *best year* for JUNIOR ARTS & ACTIVITIES.

And we want to say to you, our readers, as you step over the threshold of a new September, "May this year be *your best one*."

"Happy teaching!"

talking shop

Our Cover Photograph

Our cover boy this month comes to you through the courtesy of Mrs. Leonore Fleming, one of our favorite librarians, who presides at the Inglewood (California) Public Library. The Culver City (California) Public Library provides the background for this picture. The Culver City Star-News supplied the photographer.

Have you a favorite photograph which you'd like to see on the cover of JUNIOR ARTS AND ACTIVITIES? If so, we'll be glad to see it. We'll consider each photograph carefully, treat it tenderly, and return it to you if you enclose sufficient postage.

Crayon Art Contest

The opening of its third annual "America the Beautiful" Crayon Art Contest has just been announced by the Milton Bradley Company. Entries may be submitted by schools for children of kindergarten through eighth grade. The young artist in each state who submits the best drawing in his grade will receive an engraved plaque and become eligible to compete for the national awards consisting of future scholarship funds in the form of \$500 government bonds in each of the nine grade divisions. Each drawing is judged on its merits of originality, conception, execution, and artistic treatment.

The subject for the drawing must concern America, the drawing must be done entirely in crayon, it should not exceed 19 x 22 inches in size, and it must be the sole and original work of the student. Each drawing must be accompanied by an entry blank. Entry blanks and further information may be obtained by writ-

ing to the Milton Bradley Company, Springfield 2, Mass. The contest closes January 31, 1949.

Contest for Our Readers

JUNIOR ARTS AND ACTIVITIES, not to be outdone, is having a contest, too. We think that our readers are simply full of good ideas, but—for some reason or other—they don't always write down those ideas and send them to us. So we're providing motivation in the form of cash prizes, as follows:

- \$25.00 for the best original juvenile story up to 3000 words.
- \$25.00 for the best original play suitable for presentation in elementary school.
- \$25.00 for the best helpful article intended for teachers (1000-4000 words).
- \$10.00 for the best poem.
- \$25.00 for the best idea submitted to our "Teaching Tactics" department.
- \$10.00 for the best lesson plan.
- \$10.00 for the best activity unit.
- \$10.00 for the best art or construction project.
- \$10.00 for the best contribution to our "Life in These Elementary Schools" department, which will be made up of heart-tugging or rib-tickling anecdotes submitted by our readers.

If you have something which doesn't seem to fit into any of these categories, send it in anyway and we'll label one of the prizes "miscellaneous."

The best material submitted each month will be published in JUNIOR ARTS AND ACTIVITIES (without payment). The prize winning entries will be selected from the published material and announced in the June issue. *Send in your entry now!*

Reading and Writing Interest Bond

"In spite of the vast amount of research on reading problems," writes Gertrude Hildreth, "little attention has been paid to reading and language interrelationships in school

(Continued on page 41)

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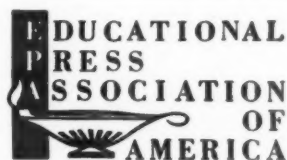
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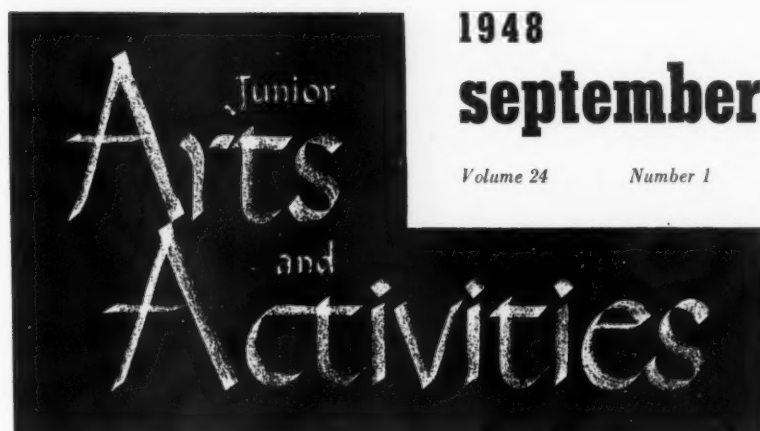
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The smooth running classroom

This article tells about class organization devices used by experienced teachers to secure the children's co-operation.

Have you ever turned pale chortle with envy as you watched the smooth functioning of a demonstration classroom? Did you secretly suspect that the most docile and co-operative children in the entire system had been culled from the general group and sent to this school?

Chances are that the teacher of that Utopian classroom started out with a group pretty much like yours. However she began, early in the year, to teach them to assume responsibility.

If the members of your class can be made to feel that it is *their own* classroom, they will take as much pride as their teacher in the efficient operation of that classroom, as well as in its neatness and general attractiveness.

Some time during the first week of school the children should have an opportunity to elect a chairman or vice-chairman. Or they may prefer the title of president. During the election, parliamentary procedure should be observed—or a reasonable facsimile thereof. The popular candidate may be enthusiastically “thirded” and “fourthed” as well as seconded. The unpopular child may stand and solemnly say, “I wish to nominate myself.” Don’t worry about it. Their parliamentary errors are

far less annoying than the long-windedness of most adult conventions.

The newly-elected chairman will select committees. The needs of your particular classroom will determine the types of committees. You may want to put the ventilation of the room into the hands of a committee, or you may prefer to save that task so that you can give it out when someone seems to need something to do. There will be a display committee who will be responsible for the attractiveness of the room. A housekeeping committee will see to it that the room presents a neat appearance at all times. Plants, pets, athletic equipment and floral arrangements might well be in the hands of a responsible committee. The chairman will also select a host and hostess to dispense hospitality when the need arises.

Serving upon a committee may necessitate a change in seating arrangements. The committee in charge of supplies should be seated near the place where the supplies are kept. The library committee should naturally sit near the library corner so that they will be on hand to keep the books in order on the shelves.

The position of classroom librarian is violently sought after by most children. It will be up to you to de-

cide whether the chairman will appoint the librarian or whether you will select him. The best librarian is apt to be the person who has done a lot of reading and is therefore familiar with books. Yet the bookish child often is not popular enough to be chosen by the chairman for the extremely desirable position of librarian. We personally believe that the appointment of the librarian might be a prerogative of the teacher.

The chairman, vice-chairman, and committee members will serve a term of one month. Some skillful guidance may be required to prevent the same people from being selected as committee members over and over. The teacher may point out the fairness of everyone's having an opportunity to serve. The chairman, who undoubtedly wants to be considered fair, will go on from there.

The daily routine should be organized so that it can be handled quickly and efficiently, allowing time for more creative activities. Children should have a part in deciding how routine matters may be handled. You may be surprised at the good suggestions which some of them will give you.

If practiced sufficiently in the be-
(Continued on page 45)

The bakery as a center of interest

This article by Mary Doyle should stimulate kindergarten teachers to provide many similar interesting activities for their children.

The children in the Kindergarten of the Lincoln School, Merrill, Wisconsin, built a bakery in their room which was interesting because of its origin and the material used, and valuable because of the result obtained.

This bakery did not develop as a result of the suggestions of the teacher, nor from a series of carefully planned group experiences, but from the interest taken in it by the children themselves.

They had almost completed their house unit, which had also developed from their own interest. The furniture had been washed, repainted, and repaired. New furniture made by the children was moved by means of a large truck to the "home." An electric stove was "installed" in the kitchen.

After all this had been done, one little girl remarked, "Now we have our house, we need some food." This at once led to a discussion about food and where it is obtained. Milk and bread were the subjects in which most of them were interested. Some of the children told about bread making in their homes. One little girl had visited the Bakery and related quite a few experiences. After

hearing them, we decided we would like to visit the Bakery, too.

Permission being given us, we quickly completed the plans for our visit. The morning group went to one bakery and the afternoon group to another, both of them being within easy walking distance of the Kindergarten.

Before we started, a general discussion took place and the children decided they wanted to know: how to bake cookies, bread, and doughnuts; how to mix the bread; where the bread is put to cool; how it is

cut; how it is stored in the truck; how big the ovens are; and where the food is kept.

Our return from the Bakery brought out these stories from the children:

"We went to the Bakery."

"The lady gave us some cookies."

"We saw the stove."

"The man showed us the bakery things."

"The man is called the baker."

"The oven was very large."

"It was like a room."

(Continued on page 40)



Making an art envelope

Harold R. Rice

describes in this article
a container for the
pupil's unfinished
art work.

An excellent individual project with which to open the school year is presented in the "Art Envelope." Many times during the year the student is confronted with the need of a container in which to keep unfinished work, etc.

Each child should be supplied with a 9½" x 12½" heavy kraft envelope with the flap opening on the long side. These can be obtained from any reliable paper house for about one cent each in quantities of five hundred or more. Teachers should combine their needs when ordering to obtain the quantity price.

With each pupil supplied, the problem of decorating the surface of the envelope arises. In considering the possible themes and applications of a design, the pupil must remember:

1. The envelope is to be used throughout the year, and therefore must not carry some seasonal or lim-

ited interest in the way of design.

2. The medium used in application should be one that will give satisfactory wear during that period.

Further, the envelope should be designed so as to be easily identified and can be delivered to the individual without delay. The envelope should carry

1. The word "art" (excepting first grade).
2. The individual's name.
3. The individual's row and seat number.

It might be well to have the row and seat number indicated in pencil. Should the pupil be assigned a different seat during the year, it will then be a simple matter to erase the old seat location.

With the above limitations and requirements, the pupil is now ready to take over his portion of the individual work. Unless the individual has some serious objection, all of the envelopes should carry the name, row, and seat number in the same place so as to make it easier for the assistant distributing the envelopes. At times it may be desirable to place this information on the back of the envelopes should it interfere with the lines of the design proper.

As to the types of design and their arrangement, it is impossible to consider them all in this brief article. The child should not be limited to the type he or she can use as long as it meets with the previously stated requirements. There is no serious objection to limiting it to one phase of design such as an (1) all over pattern, (2) border, or (3) plaid. However some teachers will prefer this method if following a course of study of graded levels.

A Few Possibilities

ART SYMBOL ALL OVER

As shown in figure one, the pupil will have lots of fun making a creative pattern using the materials used

in Art as motifs. The pupil should create a "unit" repeat first.

ABSTRACT ALL OVER

Teachers wishing to introduce the use of abstract shapes will find that the Art envelope is an excellent problem for such work. Altho any number of good methods of presentation are possible, a simplified method for beginning grades is as follows:

... supply each child with squared paper, preferably ½" squares. From this the child is to cut the following:

- (A) One large and one small circle
- (B) One long rectangle
- (C) One short rectangle
- (D) One small and one large square
- (E) One medium sized triangle

With these the pupil is to create an "interesting" abstract design unit. This is done by using any number or all of the shapes. One is placed beside another, perhaps overlapping several pieces to "tie the design together." Each child should be supplied with a sheet of dark paper, preferably black. It is then a simple matter to arrange the design on this contrasting background. Once a suitable design is formed, a *master pattern* is made. From this pattern the all over is placed onto the envelope.

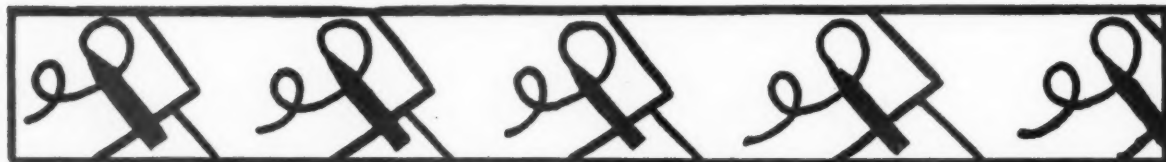
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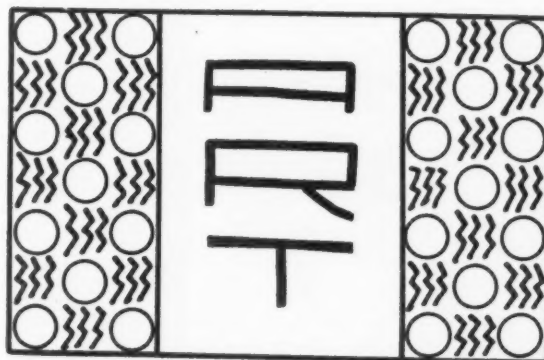
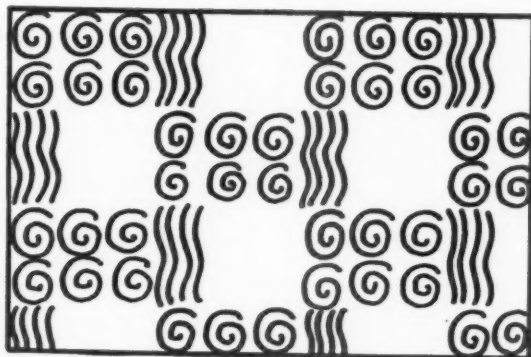
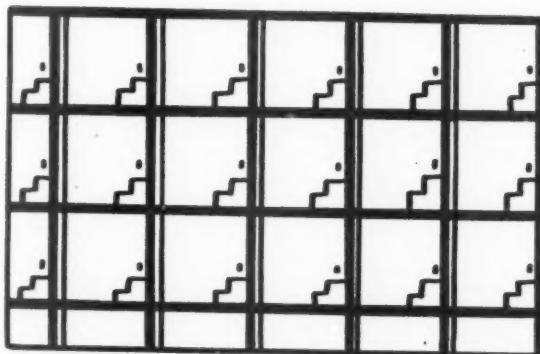
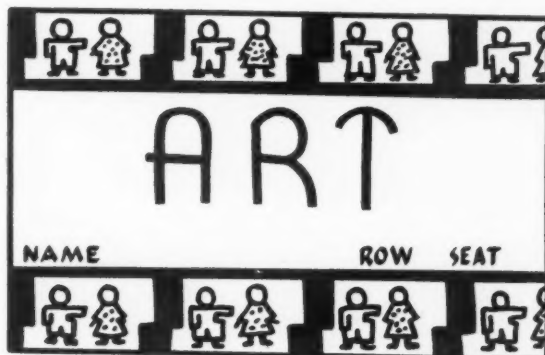
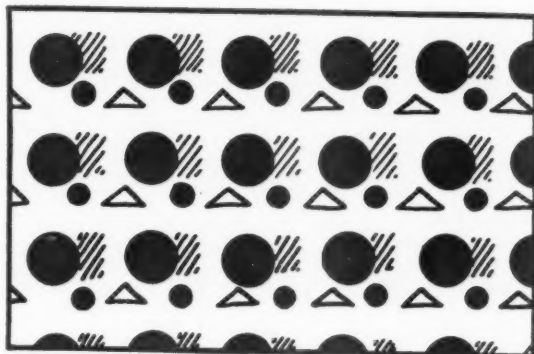
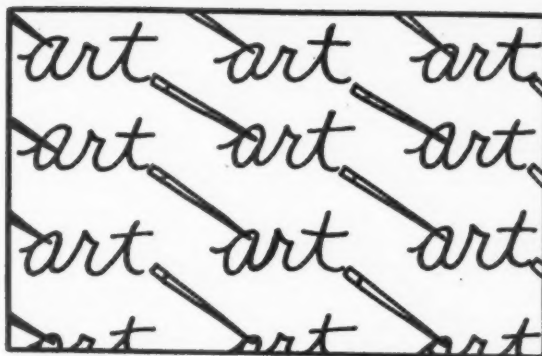
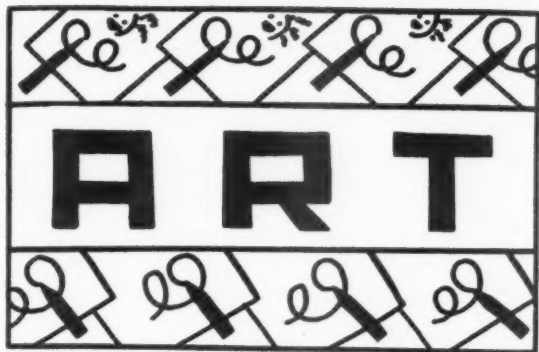
Any number of simple borders are possible. An "abstract" border pattern is always good taste. Should the pupil wish a more "concrete" theme for his unit, care must be taken to prevent the "interest" overpowering the "Art principles." Any simplified pictorial design is suitable if it adheres to the simple rulings of art principles.

PLAIDS

Beginning children may find it difficult to create a suitable pattern thru

(Continued on page 38)





Getting off to a good start

A new teacher and
new pupils.
The problem
of adjustment begins.
This article gives
one teacher's
solution for this
yearly situation.

You're standing at the door as they come in. You'll be wearing your gayest new dress (straight from a summer clearance) and your friendliest smile (straight from the heart, we hope).

As each child passes you on his way in, tell him that he may choose a seat and *stay* in it. Children love to make choices. They also love to mill around from one seat to another. Hence the suggestion to stay in one place.

Are you beginning to feel a little self-conscious as you see that acre of expectant faces? Start concentrating on individual faces, then. Begin to help your pupils make their new adjustments, and you'll find that your own self-consciousness has miraculously disappeared.

How about that lively lad in the back seat who has been causing confusion ever since he came in? He's just the right person to adjust the venetian blinds. In fact, he might want to sit up front, nearer you, so that he'll be more easily available for future duties.

When the blind-adjusting job is given out, that sullen little girl in the front seat looks sullener than ever. She's thinking, "The boys get to do everything!" Better see that there's a job for her, too—something permanent and strenuous.

Now don't tempt fate by asking each child to answer "Here!" as you call the roll. There will always be the waggish ones who will sound off in a high falsetto or a bullfrog croak. But if you ask that each child merely raise his hand as you call his name you'll find that you've managed to avoid a pitfall. Besides, you have a better opportunity to look at each child and begin to connect his face with his name.

Start your program of activities for getting acquainted by letting each child introduce himself to the class. In the primary grades you may want him to give his address and phone number, too, just as a check to see whether he has that important information at the tip of his tongue. Boys and girls of the sixth-grade, on the other hand, may take undue advantage of a phone number.

After the child has told his name, let him tell something about his hobby. When a hobby sounds particularly interesting, you might ask that he enlarge upon it. Other children will ask questions, too, and a lively discussion may result.

Hobby information is important. Are you jotting it down?

Many teachers like to begin the new school year by requiring the people in their class to relate their vacation experiences. There will be many children who are eager to tell about their vacation, and they should be given the opportunity. There are other children who are feeling somewhat underprivileged because they didn't do anything exciting all summer. Don't make them confess it.

Find time this first day for games and songs and rhythms. Find time for them on other days, too. Don't give your children a chance to become restless little discipline problems, just because you've kept them sitting quietly for too long. A mildly active game which gives them a chance to use their bodies or a song which gives them a chance to use their voices will relieve tension.

As the day wears on and you become better acquainted with your new charges, even to the extent of rattling off a few names perhaps, it might be a good idea to have a general discussion about standards of conduct. Explain to them that the classroom is a democratic organization; that they will decide upon their own standards of conduct which you, as executive, will enforce. Try to put across the idea that a misdemeanor trespasses upon the rights of the group, not the rights of the teacher.

Put the list of standards on the blackboard as the children dictate it to you. Then let them copy the list in their very best handwriting. Perhaps you'll want them to put the list in their notebooks for future reference, or you might have the copies made on penmanship paper, with the best one to be placed permanently on the bulletin board. For the youngest of the primary children, who are not yet able to copy the list, you may want to make a permanent chart in manuscript writing.

All this time during the first day your pupils have been trying pretty

hard to make a good first impression upon you. But how about your impression upon them? We're sure you've made a fine impression. But let's just clinch it by reading them a story. After lunch or after recess or after any active play period is the best time for it, though your pupils would undoubtedly insist that *all* the time is the best time for you to read them a story.

What to read? Well, one thing to bear in mind is that every good book is not a good book for reading aloud. A book with plenty of dialogue is fine; a book with many long descriptions is not. Some of the most beautiful prose will leave you gasping like a goldfish with the length of the sentences. So be sure that you try out the book at home before you bring it to class.

Middle graders are usually delighted by Hugh Lofting's *Story of Dr. Doolittle* or Betty MacDonald's *Mrs. Piggle Wiggle*. For the primary grades you couldn't go far wrong with a good collection of nursery tales such as the *Big Golden Book of Nursery Tales* or Margaret Wise Brown's *Wonderful Story Book*.

Though you may sometimes feel that the compulsory education laws are the only motivation for the daily trek to school, it is quite possible to stimulate a child's interest so much or make him feel so important to the group as a whole that he won't want to stay away. You have already stimulated his interest in coming back to hear more from "that book." Now you might motivate him further by having a general discussion of some of the interesting things that are going to happen in the coming semester or year. Let your pupils tell you what they would like to learn more about. Let them help with the plans for the coming year. Planning ahead is half the fun of almost anything.

As your new pupils take their departure at the end of the first day, a few of them may have the social grace to say, with a twinkle in their eyes, "I had a lovely time today, Miss . . ."

And if they do say that, we hope you'll answer, with a twinkle equal to theirs, "So did I. Do come again."

By Anna Cutler

This year allow your class to hold an election. The many phases of campaigning and voting will complement your civics, social studies, language, and art classes. More than that, the initiative required to conduct a campaign will stimulate the children's interest in school and government, will help them to overcome shyness, and will develop in them a greater respect for American institutions.

If the children are participating in this type of activity for the first time, more guidance and a greater number of suggestions are required from you, the teacher, than is the case when elections are held year after year. In the latter case, the children can go ahead with the campaign with very little help.

The children may model their schoolroom after the local municipal government. Then, they will elect a mayor, council members, clerk, municipal judge, city treasurer, etc. If the children are younger and cannot undertake the more complicated system just outlined, they may elect a class president, vice-president, secretary, and treasurer.

The first thing to do, if your class is to hold a municipal type election,

Holding a class election

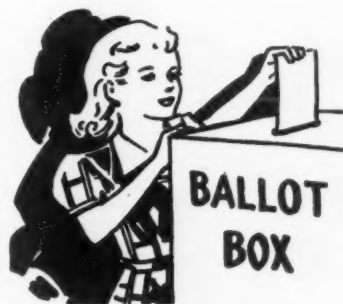
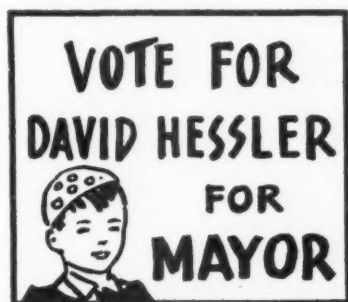
is to explain about the necessity for some sort of platform. Suggest various things which different candidates might favor. Start discussions—your students will do the rest.

Then, in line with your civics class, explain how municipal elections are held; tell your pupils what each elected official must do—what he must be. Explain that your class will hold town meetings to decide upon programs, to discuss disciplinary problems, etc. Tell your class that "Grade 5B City" is to be an active, interesting project lasting all through the year.

You may either divide the class into two "parties" in order to get different nominees for the various offices, or you may hold an informal nomination. Once the candidates are chosen, the students will begin to take a genuine interest in the campaign.

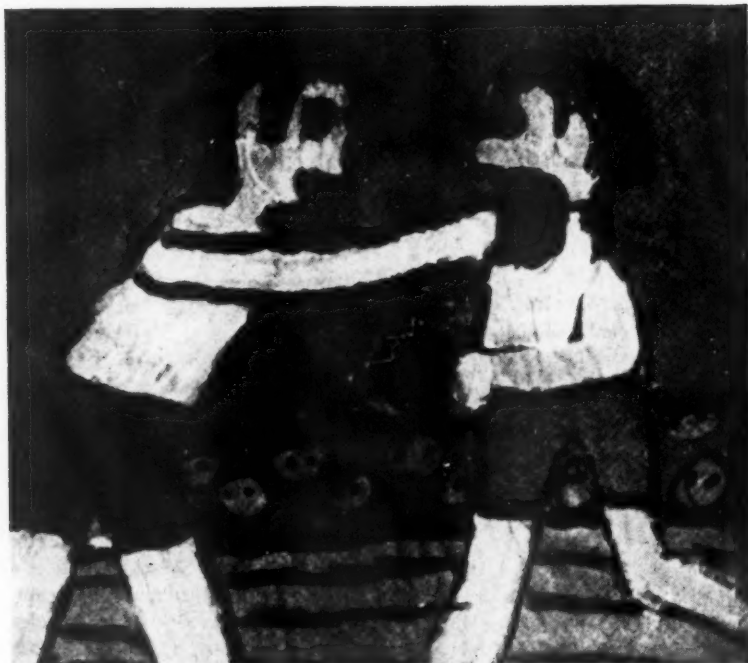
Now the candidates and their supporters will want to make posters outlining the merits of their "party"; they will begin to prepare speeches and perhaps (with your guidance) challenge the opposite side to debate on the important issues involved. For two weeks, or whatever length of

(Continued on page 46)



Creative art in the elementary school

Wynona C. Mulcaster
sets up some very sane
standards and helpful
suggestions for
developing real
creative art in the
lower grades.



"The Big Bang"—a splendid example of the manner in which a nine-year-old boy, faced with a physical handicap, found in art a satisfying means of expression.

Outstanding teachers in all civilized countries are agreed that there should be a place in the school curriculum for a free and creative art. Better pens than mine have pointed to the vital need for this sort of thing, but as yet only a small minority of teachers in our schools have taken hold of the situation with a spirit of adventure and determination, and I use the word adventure deliberately, for the progressive teacher must be ready to experiment, to step fearlessly into unknown territory, and to learn along with her pupils.

I believe that many teachers would like to give their students the benefits of a modern approach to art education. They have read or heard of school children expressing their own ideas through creative art, and it appeals to them. But they are afraid—afraid of themselves and their own lack of ability, and afraid that their children will fail to rise to the occasion. To these restless souls I would say, courage, have faith in yourself, and above all have faith in children. They can do it if you will help them

to overcome fear—fear of social criticism and fear of being misunderstood. This is fundamental, and means that you must know what to expect from honest child work.

What to Expect

Johnny, in Grade III, is given a ride on a horse, and comes to school full of his fine adventure. He is too shy to say much about it, but he is bursting to share his feelings with someone. At the first chance he draws a picture. It is a huge animal, with arched neck and fiery eye, practically filling the page. As an after thought he tucks the owner into one corner. Exciting colors and a few symbolic shapes complete his expression of joy. Here comes the teacher, who proceeds in a firm but kindly manner to enlighten Johnny. "A horse cannot be twice the size of the barn. And see, the farmer is too small, etc."

Junior's joy is turned to disappointment. He cannot explain that at the age of nine or ten these primitive symbols are his own language, that he is telling his own story in his own way, and that he is not the least con-

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cerned with how it looked, but how it felt to him. He cannot really understand the adults' desire for realism. He is only vaguely aware that what he has done is wrong, and it will be a long time before he will again attempt to tell his own story in his own way. He will be afraid, and in his fear he will search for help. Ah! he has found it—another picture. That must be right; so, instead of creating something of his own, he copies.

The misguided teacher is too often concerned with children producing art work which can be measured in terms of adult standards. They want to teach the child how to draw a man that looks like a man from an adult standpoint, and they forget that in the mind of the unsophisticated youngster this is quite unnecessary. To junior his primitive symbol was completely satisfying, and to point out technical faults would only change his satisfaction to dissatisfaction.

What Are We Aiming For?

"But how is he ever going to improve, if we don't show him his faults?" asks the bewildered parent. "Surely he must learn that a horse is not twice as high as the barn." Before answering these questions let us decide what it is that we desire to improve in the child's work. Is it his ability to reproduce with faithful realism the things he sees about him? If that be the aim of our art education, then surely we would save much time and effort by teaching him how to use a camera, so that his product may be flawless. No, I do not think that this is our goal. I believe that we must strive to help the child to improve his ability to express his own ideas and feelings in his own way. If we wish our young people to grow up with courage and initiative we must do something to make them feel, when they are very young, that they can produce something all of their own—something really worthwhile. Not only does the child need to find a release for his pent-up feelings, but also he needs a chance to do something that is entirely his own. He wants to feel important.

An interesting example of a child who found release for his feelings is

the story of a puny youngster in Grade IV, called Peter. He was a dainty little lad with fair hair and blue eyes. He was keenly aware that he was physically unable to cope with other youngsters of his age, but instead of becoming a "tattle-tale" and "sissy" as a means of protection, he compensated for his weakness by painting large, bold pictures of Superman, bulging with muscle, or prize-fighters battering one another. He could not fight. It worried him, and he found relief by working it out in painting. He had no fear of criticism, because he knew that his own way of doing things would be respected, and so he gave us "The Big Bang." He won high praise for his picture, because he had "told his story bravely, just the way it felt." The others in the class knew it was good. They were not the least concerned that the figures were not very real, but they could get the feeling, and that was all that mattered. So Peter was proud and happy, and he forgot that he was the smallest boy in the class. That picture had done a service for Peter that all the color wheels in the world, and all the repeat border designs, and the animal drawing out of circles, could never accomplish. Why couldn't more little Peters have this chance?

Children, and adults too, live under a tension of unexpressed feelings. Peter could never have explained to

his friends how he felt, and had he tried they would surely have misunderstood. But in a picture he could feel safe. No one had ever laughed at his efforts. No one had ever tried to teach him to make pretty adult pictures. The children understood his language, and the teacher did too, so he was not afraid.

If this sort of self-expression is so natural, and so satisfying, you may ask, why do so few children do it? Is this really a universal means of expression, or is it only for the gifted few? I believe that art could be a language for every child, and when you find 75 per cent of the Grades VII and VIII refusing to use the language, then we should blame the manner of presenting the subject, not the children. What have we done to change the unsophisticated, adventurous little person in the primary room into a self-conscious, unimaginative non-producer in Grade VII? I believe that the answer to this question is that we have taught him to fear. Fear! Fear of social criticism, or even ridicule; fear of inability to gain approval, fear of being misunderstood—these are the brick walls that grow up between the child and his desire to share his ideas. I have never met a group of children that lacked imagination. It is courage that they lack, and without the courage to use that precious gift of imagination,

(Continued on page 44)

An imaginary "Sea Battle" by a pupil twelve years of age.



Interesting beginners in music

Practical suggestions

by Louise B. W. Woepfel

The songs taught in the first grade will vary from school to school and from system to system depending upon the administration and upon the teachers. No matter what series of books is in use, the techniques and procedures do not vary greatly at this level. Here, more than at any other level, the children need an enthusiastic teacher who knows what to teach, how to teach it, and how to diagnose and correct faults she may find.

Let us suppose it is the first day of school. The music in this room will be taught by the room teacher, who is not especially trained to teach music. Some of the children have a kindergarten background of music experience in singing, in rhythms, and perhaps, in a rhythm band. Others have never participated in any music activity. How shall the teacher begin?

Almost without exception, modern five-year-olds have heard much music principally over the radio. Upon this listening experience the teacher may build.

"Put your heads down on your desks, children. We are going to have a lot of fun listening quietly to a lovely piece of music."

She plays, on a Victrola or a piano, some simple, rhythmic piece of good music. Small children are entitled to hear the best music available at their level. Such a composition is "Amaryllis" by Ghys, or "Skaters Waltz"

by Waldteufel. Any melodious selection of this type will do.

Having played it through, the teacher continues, "I like that piece, don't you? When I listen closely, the music talks to me. What did the music say to you?"

After several children have expressed their opinions, the teacher might continue, "Some music is listening music, like that piece. But I know a musical game called 'Hide-and-go-seek.' This is the way to play it." She sounds D above middle C on the pitch pipe and skips to the A above it. This is the familiar do-so skip or 1-5 in the numerical order. Using these two pitches she sings a child's name, e.g. "Ma-ry."

"If your name were Mary, you would answer 'I'm here.'" She sings these words on the same two syllables, the first word on D, the second on A.

"Let us pretend all the girls are Mary. When I call 'Ma-ry' you all answer together, 'I'm here.'" Now put your heads down, ready to begin. When you hear 'Ma-ry' sit up straight and tall. While the girls are playing, the boys may watch quietly."

The teacher calls, "Ma-ry," the girls answer, "I'm here," on the same pitches. If any child sings too loudly or in a monotone, the teacher should note who it is, but make no personal comment. She might say, "Didn't you like some of those high, clear voices? They sounded like bluebirds."

"Now, girls, rest, while the boys play." The teacher repeats the procedure, using a boy's name, e.g. Bobby.

"Everyone may rest a minute, with heads down on your desks. Sometimes our songs are much longer. I'm going to sing a song for you. This song has a game that we shall learn when we know the words and the tune."

The teacher sings some simple song such as "Holiday" or "Looby Loo." She sings slowly and distinctly, using only one stanza.

"Wouldn't you like to sing that song, too? It is very easy if you listen closely. Sit up tall and straight. I'll sing a line by myself, then you sing it with me."

The teacher rotates the song, phrase-wise, singing each phrase slowly in a light, high voice. Again she might

comment, impersonally, on the lovely voices she heard.

"Now, children, put your heads down and listen while I repeat the song. If you remember the words, whisper softly while I sing. I wonder if anyone knows all the words."

Asking the children to whisper words helps them to memorize as well as to concentrate. By this time the alert teacher will know which children have true, strong voices; which are monotones; and which lack musical experience.

Nothing has been introduced that will not be used later. The song will become a recreation song; the game, "Hide-and-go-seek," will be used as an ear-training drill for some time; and the record is a standard one for use in appreciation classes or rhythm bands.

Giving the children a reason for remembering the song will help them to retain it. Also, it gives them a feeling of anticipation for the next music class. Moreover, the reference to the game will interest those children who are primarily rhythmic rather than melodically inclined.

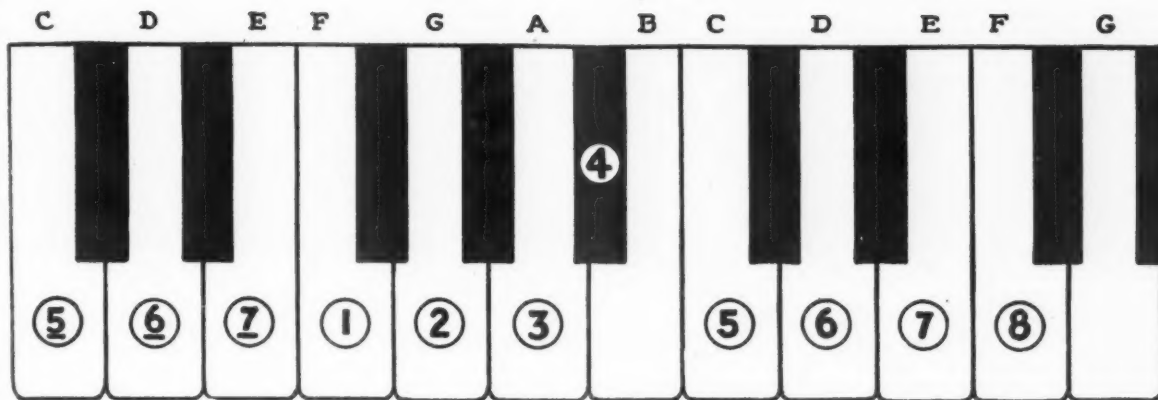
It is not wise to attempt to classify or test voices or to assign music seats the first period, unless all the children have had kindergarten training and are acquainted with the teacher.

Shy children sometimes refuse to sing alone, or sing very poorly until they feel at ease with the group and with the teacher. Therefore, the teacher cannot determine what their vocal capabilities will be at this time.

Music provides just the group participation that timid children need. They must never be required to sing alone until they have lost their shyness.

FACING:

The numbers under each line of the poem correspond to the numbers on the keyboard. To play the tune on the xylophone, the child taps the keys as indicated by the numbers. For the piano, the child numbers his fingers, starting with the thumb. No. 1-2-3-4-5. Tell him that each finger has a "home" on the key which has the same number. Teach him to "send his fingers home."



WEE WILLIE WINKIE

Wee Wil-lie Win-kie runs through the town,

3 1 1 2 5 3 1 1 2

Up-stairs and down-stairs, in his night-gown;

3 5 5 2 5 1 7 6 5

Rap-ping at the win-dow, cry-ing through the lock,

6 6 1 6 5 5 6 6 1 6 5

"Are the chil-dren in their beds?"

5 5 4 4 3 3 2

Now it's eight o'clock."

1 1 2 7 1

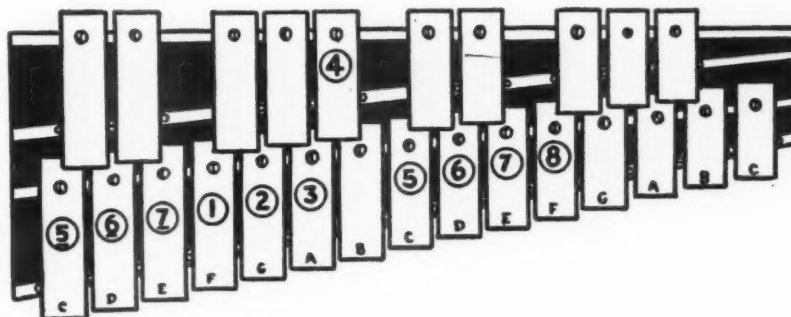
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3 5 5 2 5 1 7 6 5

6 6 1 6 5 5 6 6 1 6 5

5 5 4 4 3 3 2

1 1 2 7 1



The frog and the pond

A story by

Elizabeth Ireland

Once upon a time there was a medium-sized frog in a medium-sized pond. He should have been very happy, for he had everything a frog could possibly want, from big green lily pads, just right for frog furniture, to lots of food in the pond for breakfast and lunch and dinner and snacks in between times. He should have been happy, for there was a big rock right in the middle of the pond where he could sit and sing and croak and bellow.

But he wasn't happy.

Every time the frog climbed out on the rock to sing and croak and bellow in his big bullfrog voice, another frog not very far away sang and croaked and bellowed in a bullfrog voice almost as big. It annoyed the medium-sized frog very much indeed.

"If that bullfrog tries just a little harder, he'll be singing and croaking even louder than I do," the medium-sized bullfrog thought.

The longer he thought about it, the less he liked it. Any minute now the other bullfrog might decide to try just a little harder, and croak a little louder.

"Something must be done about this," the medium-sized bullfrog croaked to himself.

The words were hardly out of his mouth before he heard them said over again in a bullfrog voice almost as loud as his own. "Something must be done about this."

"CHUG-A-RUM!" the medium-sized bullfrog said in his biggest voice.

"Chug-a-rum!" the other bullfrog voice sounded as loud.

The bullfrog looked around. He

couldn't see any other bullfrog anywhere. He couldn't hear another bullfrog splashing. He didn't know *what* to think. The other frog must live in a pond not very far away, he decided at last.

"I'll have to practice," he told himself. "I'll practice till my voice is so big and loud that the other bullfrog can't possibly sing louder."

So for half the night he talked out loud, till his voice was so tired that it croaked more than ever.

And every single thing he said, the other voice said right back! He noticed, though, that toward the end, the other voice was croaking a whole lot, just as he was.

"Seems to me I was doing a little bit better, there at the end," the medium-sized bullfrog thought just before he went to sleep. "Maybe, if I keep on practicing, I'll be able to do a really good job of croaking. I won't let that other bullfrog get ahead of me. I positively won't."

And he fell asleep on a fat lily pad and slept so hard he didn't wake up till the morning sun was ever so high.

That afternoon, after he had eaten three meals and taken four naps, he felt strong enough to start croaking again.

"Maybe the other bullfrog will be discouraged," he told himself hopefully. "Maybe he won't say a word, all evening."

No such luck! The minute the medium-sized bullfrog started to croak, back came the other voice, loud and strong.

And the most provoking thing, the thing that made him want to croak loud enough to blow the other frog

right off his lily pad, was this—the other voice said everything that he did! The other bullfrog must be very stupid, he decided, not to think of anything of his own to say. Or else the other frog was trying to make him cross by imitating him.

"I'll show him," the medium-sized bullfrog thought. "It takes more than a copy-frog to make me cross. What's more, I'm going to practice till my voice is so big and strong that he'll sound like a whisper, compared to me!"

So he practiced. And he *practiced*. And he **PRACTICED**. He croaked almost all night, every night. At first it made him hoarser than any bullfrog you ever heard. But after awhile he grew used to it, and his voice was just croaky enough to sound like a good big bullfrog.

He croaked so much that all the mocking birds who lived nearby, and the cranes that stood in the water on their long thin legs, and the blue-jays and cardinals who lived in the orange grove beside the pond, started to sleep with their heads tucked under both wings, so the noise wouldn't keep them awake. Even the mosquitoes buzzed around all night, instead of going to sleep about midnight. Who could sleep, with so much noise coming from the pond?

As the bullfrog croaked more and more every day and every night, he found that he was getting hungry oftener, too. So he ate his meals at the regular times, and snacks between the meals, and snacks between the snacks. And as he ate more, he grew bigger and bigger, to match his voice.

At last he was so big that the lily pads couldn't hold him any more. When he sat on one, it sank. The rock in the middle of the pond didn't sink; but who wants to sit on a rock all the time? He didn't dare jump into the water any more, either. He had to slide in, ever so easily. If he forgot and jumped, all the water splashed out of the pond, and he had to sit in the mud for half a day till it filled up again.

"I think I'll have to move," the bullfrog decided. "Maybe I'll move into the same pond where that other frog lives, if I can find it. Maybe

(Continued on page 42)

Book Club Selections

The Junior Literary Guild selections for the month of September are listed below. For boys and girls of 6, 7, and 8 years:

FISH IN THE AIR. Written and Illustrated by Kurt Wiese. Viking Press. \$2.00

For boys and girls 9, 10, and 11 years of age:

THE PICTURE STORY OF THE PHILIPPINES. By Hester O'Neill. David McKay Co. \$2.50

For older girls, 12 to 16 years of age:

ROOF OVER OUR HEADS. By Marguerite Dickson. Thomas Nelson & Sons. \$2.50

For older boys of 12 to 16 years:

THE PHANTOM BACKFIELD. By Howard M. Brier. Random House. \$2.50

Book Reviews

MARGARET WISE BROWN'S WONDERFUL STORY BOOK. Pictures by J. P. Miller. (A Big Golden Book Special). New York: Simon and Schuster. 1948. 92 pp. \$1.50.

Two new nuggets have turned up among the ever-increasing hoard of Big Golden Books.

One valuable nugget is the *Wonderful Story Book*, consisting of forty-two stories and poems by Margaret Wise Brown. Long-suffering parents of stay-awake children have long been happily aware of the somnolent quality of this author's prose. But all her stories are not bedtime stories. The primary teacher would be quite safe in reading most of the stories and poems in this collection without losing her class to Morpheus.

Personally, we can never resist reading aloud to the nearest victim (usually adult) the story of the Terrible Tigerr, which begins:

Once there was a TIGER, GRRRRRRR, and he was four years old. Grrrrrr. And he never ate anything unless it was four years old. He ate four-year-old bugs and four-year-old chickens and four-year-old monkeys and four-year-old apples and four-year-old mice. He was a terrific terrible tigerr. But he never ate anything that was not four years old.

One day this terrible tiger met a little bit of a bug. "Little black spot of a bug," roared the terrific terrible tigerrr, "how old are you?"

"Twenty-one, twenty-two," said the little bug, "and you can't eat me, you tiger rug!"

If you are already acquainted with *Another Here and Now Story Book* or *The Fish with the Deep Sea Smile*, some of the stories in this Big Golden Book will be old friends. But you'll be pleased to meet these old friends in the new and wonderful setting of J. P. Miller's illustrations. Not only has Mr. Miller succeeded perfectly in capturing the M. W. Brown humor and whimsy but he has made each picture into something with a decided J. P. Miller personality of its own. This is Mr. Miller's first book. We hope there will be many more.

THE GOLDEN BOOK OF NURSERY TALES. Edited by Elsa Jane Werner. Illustrated by Tibor Gergely. (A Big Golden Book.) New York: Simon and Schuster. 1948. 146 pp. \$1.50.

The second nugget, and an excellent value as a book purchase, is *The Golden Book of Nursery Tales*. In this collection of forty-five stories you'll find such old favorites as "The Three Bears" and "The Gingerbread Boy." But this is not just another book of nursery tales. It is a unique collection in that it includes a number of good stories which are not folk tales. In this latter group are included, "The Fierce Yellow Pumpkin," by Margaret Wise Brown, "The Lion-Hearted Kitten," by Peggy Bacon, "The Apple Tree," by Joan Howe (age seven), "The Huckabuck Family," by Carl Sandburg, "Bobo and the Roast Pig," from the story by Charles Lamb, and several others. All of the stories which have been added are, we think, a valuable enrichment of the nursery story field. Excellent illustrations by the Hungarian artist, Tibor Gergely, have

the old-world flavor which always seems a suitable accompaniment to folk tales.

LITTLE PEEWEE. By Dorothy Kunhardt. Pictures by J. P. Miller. (A Little Golden Book). New York: Simon and Schuster. 1948. 25c.

Among the current crop of Little Golden Books our undoubted favorite is *Little Peewee*. Everybody loved little Peewee, the circus dog, because he was so small. But one day a terrible frightful awful thing happened. Little Peewee started to grow!

And he grew and he grew and he GREW until poor little Peewee the circus dog was just the same size as any other plain dog that you would see anywhere if you were looking at any plain dog and how could a circus man keep just a plain dog in his circus. Then the circus man cried and he said Now I can't keep you in my circus any more dear little Peewee and I am so sorry if only you could do some tricks it would be different but you can't do any tricks not even roll over not even shake hands and now you are just as big as any plain dog and how can I keep just a plain dog in my circus. NO I just can't so we must say goodbye dear little Peewee.

But just as not-so-little Peewee was saying goodbye a wonderful splendid beautiful thing happened. Dear little Peewee started to grow again. He grew and he grew and he grew. So the circus man didn't have to fire Peewee after all, because now he was the hugest most enormous dog in the whole world. And everybody loved him because he was so big.

We loved Peewee in all sizes as pictured by J. P. Miller, who apparently got busy on this right away after *The Wonderful Story Book*. And we love Dorothy Kunhardt, who

(Continued on page 36)

book shelf

Madison and the constitution

A timely article observing the birth of the American Constitution.

The Constitution of the United States which has been the "supreme law of the land" for 159 years, is the work of that most unusual body of men—the delegates to the Constitution of 1787.

Among the names of the various members — Washington, Franklin, Alexander Hamilton, Morris, Pinckney, and others distinguished in American statecraft — one stands prominently as belonging to the man who did most to fashion the Constitution — James Madison, called the "Father of the Constitution." Madison was one of the youngest members present, but his brilliant speeches

during the convention were a feature of the proceedings. He spoke more than any other man with the exception of James Wilson and Gouverneur Morris.

What made Madison such an admirable man to be a member of the Constitution Convention? He possessed a magnificent mind which, in itself, did not necessarily make him qualified for his high calling; but that fact plus his keen judgment, his understanding of the problems of his time, and his experience in public affairs were more than sufficient to make him the leading framer of the Constitution and later to become

president of the United States.

James Madison had one other gift which proved to be perhaps the most useful of all. He could write concisely. Proof of that is the final draft of the Constitution, largely his own work, which contains less than 5,000 words.

Madison was educated by private tutors and at Princeton University. He once thought of studying for the ministry but later changed his mind in favor of a legal career. Even this was strenuous for Madison whose health was very delicate. He studied very hard, nevertheless, and soon earned a reputation for being a very able speaker — not in large, public gatherings, but among his friends.

It may very well be that Madison's early desire to become a minister helped shape his political career. When he was elected to the Virginia Convention of 1776, one of its youngest members, he gained prominence by inserting an amendment in the declaration of rights which dealt with religious liberty. All his life Madison campaigned for legislation safeguarding the religious freedom of every individual.

As a friend of the famous Thomas Jefferson, Madison had an opportunity to learn of the democratic principles for which Jefferson's name still remains a symbol.

The "Father of the Constitution" became one of the aids to the governor of Virginia and, as such, he prepared many of the state papers



George Washington



James Madison



Benjamin Franklin



Alexander Hamilton

We the People

of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquillity, provide for the common Defence, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.



Gouverneur Morris



Oliver Ellsworth



Independence Hall
Philadelphia



Roger Sherman



William Patterson



Charles
Pinckney



John Adams



John Marshall



Thomas Jefferson



James
Wilson

of Virginia during the critical years of the Revolutionary War. Madison was a delegate to the Continental Congress and again made use of his great powers of mind to write instructions to the States' representative in Spain; later, he was the author of a plan by which the state of Virginia was asked to give its western lands to the government under the Articles of Confederation.

All during the early part of his public life, long before Madison dreamed of becoming president of the United States, he wrote documents of historic value. However, Madison's friend, Thomas Jefferson, wrote the Declaration of Independence.

Thus, the "Father of the Constitution" seemed to be preparing for his greatest task. All his former public duties made Madison more wise and more able to perform his most important and most historic service to the American people—the final drafting of the Constitution. Other men have been more intelligent—such a man was Alexander Hamilton; more wise—Dr. Franklin; or more beloved of the people—George Washington; but none was more fit and able to revise and to compromise than James Madison.

The foregoing is an example of the kind of sketches that can be written about the men who framed the Constitution of the United States.

Have your students obtain additional material about the delegates and write short essays on the particular qualities which made them the most notable body of law makers which has ever met.

Let each student choose one delegate, find out what his activities were previous to the Constitutional Convention, and write telling why those activities made him a valuable member of that body.

Here is a list of the signers: George Washington, William Jackson, Secretary of the Convention, George Read, Gunning Bedford, Jr., John Dickinson, Richard Bassett, Jacob Broom, James McHenry, Dan of St. Thomas Jenifer, Daniel Carroll, John Blair, James Madison, Jr., William Blount, Richard Dobbs Spaight, Hubert Williamson, J. Rutledge, Charles Cotesworth Pinckney, Charles Pinckney, Pierce Butler, William Few, Abraham Baldwin, John Langdon, Nicholas Gilman, Nathaniel Gorham, Rufus King, William Samuel Johnson, Roger Sherman, Alexander Hamilton, William Livingston, David

Brearley, William Paterson, Jonathon Dayton, B. Franklin, Thomas Mifflin, Robert Morris, George Clymer, Thomas FitzSimons, Jared Ingersoll, James Wilson, Gouverneur Morris.

"The Constitution was a nobler work than they (the members of the Constitutional Convention) had believed it possible to devise."—George Bancroft.

"The American Constitution is the most wonderful work ever struck off at a given time by the brain and purposes of man."—Gladstone

Constitution Week is observed this year from September 13 to 18. Constitution Day is September 17.

Dates of ratification:

Delaware, December 7, 1787
 Pennsylvania, December 12, 1787
 New Jersey, December 18, 1787
 Georgia, January 2, 1788
 Connecticut, January 9, 1788
 Massachusetts, February 6, 1788
 Maryland, April 28, 1788
 South Carolina, May 23, 1788
 New Hampshire, June 21, 1788
 Virginia, June 25, 1788
 New York, July 26, 1788
 North Carolina, November 21, 1789
 Rhode Island, May 29, 1790

The Eskimo has everything

Ruth K. Kent's article will surprise the reader by its revelation of the changes in the Eskimo's way of life.

The Eskimo used to live in a house made of ice that was heated and lighted with seal oil lamps. He used to sleep on the snow-packed floor, wrapped in animal skins.

The white man changed the Eskimo's mode of living when teachers and missionaries invaded his territory. The Eskimo is nine-tenths curiosity, and when he saw the white man using modern things, the Eskimo had to know about them.

The first perhaps, was the steel trap used in place of a snagging pit. The Eskimo approves of anything that saves him work; so when he saw how efficient the steel trap was, he adopted it immediately.

Later the Eskimo adopted modern methods of fishing. These new methods brought him more food than he could use. He learned that he could sell this food to the white man for money, and soon the Eskimo was paying for things with money instead of fish and game.

After a while the Eskimo had so much money that he wanted to buy something with it. He got a mail order catalog and looked through it. A few of the brave ones sent for stoves to take the place of the smoky seal-oil lamps. At present nearly every Eskimo has some form of stove, and many have fine modern ranges.

Nearly all Eskimos have beds now, and nine-tenths of them sleep beneath blankets instead of animal hides. Some even have pillows and bed sheets. Most of the Eskimos use tables and chairs, too, instead of squatting on the floor. Instead of tearing their food apart, they use knives and forks and dishes.

The Eskimo gradually diminished his cache, the underground ice box where he kept his fish and game, because he adopted a number of the white man's foods, such as flour, cereal, dried fruits, canned goods, shortening, canned milk and eggs. The more of the white man's foods he buys, the more equipment the Eskimo must have. He buys sauce pans, frying pans, flour sifters, measuring spoons, and china. Some of the older people still prefer to eat with their fingers, but all the young people use silverware. Many homes have table cloths and napkins, and perhaps even a lace table cloth.

Although the fur parka of the Eskimo is worn even by the whites up north and is the only practical garment, the Eskimos can't resist ordering clothing from the catalog. They send for sweaters, raincoats, overalls, ladies' dresses and coats, underwear and stockings. Some of them buy belts, neckties and pajamas. The women like fancy combs and purses and beads. They send for nail polish, perfume and lipstick and use them generously.

A few of the ladies even have sewing machines to replace the primitive bone needles of their ancestors. They send for scissors, patterns, and material and fashion their own garments. Some of them buy elaborate hats, and a few send for and wear long evening dresses and gold sandals.

The Eskimo now needs an alarm clock to awaken him in the morning and a flashlight to find his way at night. He buys suit cases and trunks, although he seldom goes anywhere. He likes picnic baskets and thermos

bottles. And he buys his wife a tub and wash board now that she has store clothes. Mrs. Eskimo has fancy pillows and pictures on the wall, though the pictures often are only prints cut from a magazine or the comics. The average family library consists of the mail-order catalog, the Bible, a song book, and an occasional dog-eared book borrowed from the Seaman's Library. A few of the people subscribe to current magazines, and when a comic book is available it is practically eaten up by the young and old alike. Some households even have movie cameras and projectors. And a few have down-filled quilts and satin bed spreads.

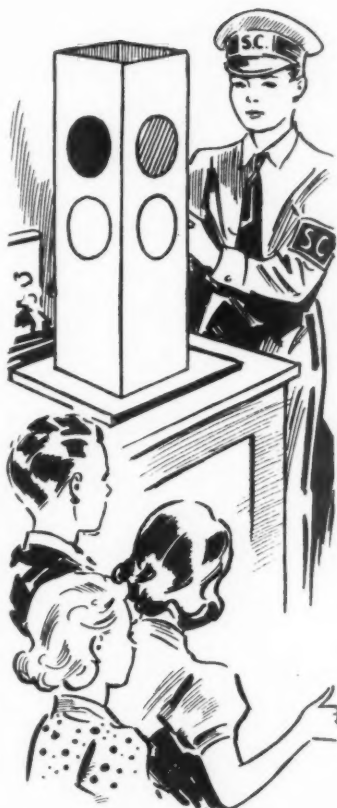
The Eskimo used to make his children's toys . . . ivory balls, deerskin footballs, drums, sleds, hunting outfits, and weird dolls. Now the children have dideo dolls, plastic play dishes, inflated foot balls, singing tops, and elaborate trains. There is a great demand for mechanical toys, and recently there has been a trend toward constructive toys.

When radios became common the mail order house shipped hundreds of them to the Eskimo. He loves music, and listening to the radio inspired him to order guitars, horns, and various other musical instruments. He plays by ear and does very well. Some fine singing voices have been brought to light because the Eskimo listens to the radio.

All of these new things have added to the comfort and health of the Eskimo. Soon there will be no seal-oil lamps, blubber, or igloos. And no primitive Eskimos.

Making a school traffic light

The product of this project can be used by the safety patrol.



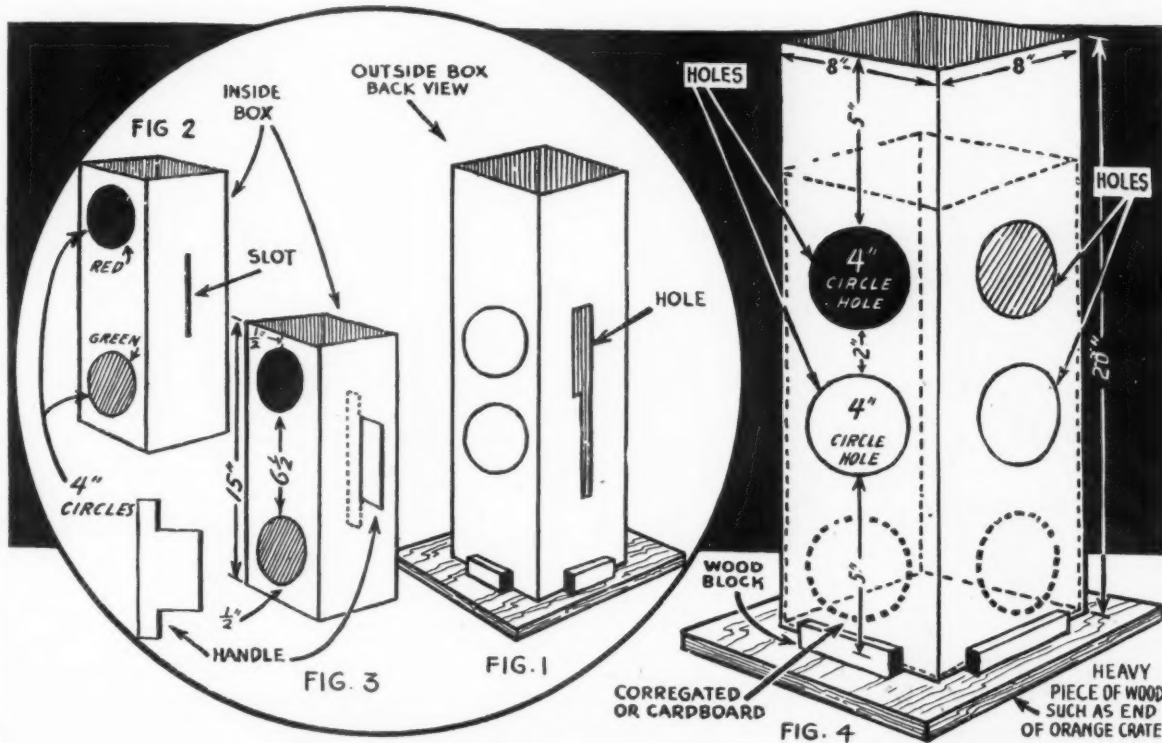
*As to school you walk,
the green says "Go!"
But never cross streets
when the red says "No!"*

HOW TO MAKE: Fashion the outside box following the dimensions as shown below. Cut two holes as in Fig. 1, on each of 3 sides. Cut slot on fourth side.

Fasten to the base by bracing cardboard against small wooden

blocks glued on the outside of the cardboard box.

Make another box slightly smaller (see Fig. II for dimensions.) Paint colored circles on the 3 sides. Cut a slot on the fourth side. Make the colored circles the same size as the holes in Fig. 1 and place the circles as indicated by the dotted lines in Fig. IV which shows the completed light.



The Indian harvest fiesta



In the study of corn, one finds it the staple food of the American Indians and pioneers. It is strictly an American plant, called Maize or Indian corn because it was given to the first settlers by the Indians. It was known to the ancient Aztecs; and the story of its origin, even before the time of the Aztecs, tells of a tall, wild grass which became red, blue, yellow and white when cultivated. With still more cultivation these wild ears grew larger. The American Indian has several corn myths. One relates how the seed, dead when placed in the ground, was resurrected in beauty in the form of a handsome youth. This is the story taken by Longfellow in his "Hiawatha." The legend of the Southwest is that of a youth who journeyed to the underground world to learn the secret of rain. Without rain there is no corn, so the Indians dance for rain; their dance is a prayer.

In their study of corn the children will enjoy creating a rhythm story dance, using the Indian Myths as a background. The Indians believe that

to act out an event as they wish it to occur, is to make it happen. So they dance to sun, moon, and stars to send rain. This is why there are so many sounds of nature in their songs, and motions of animals in their dances, for animals were looked on as gods. This accounts for the totem pole in art, and animal stories in literature.

The dance told the legend in an acted scene and youths were educated by means of these pantomimes which were most important in the daily life of the tribe. For centuries the Pueblos and Hopi have danced for rain. When no rain comes, believing the gods are offended, the villagers chant along with the chants of the priests and the drums of the dancers. Their feet beat upon the baked earth and the gods are supposed to be reminded of rain by the thud of the drums. As the youths race from a spring in the desert, up the steep side of the mesa, the rain is symbolized by the streaming of their hair in the wind.

The men and women form two lines facing each other. The little children bring up the ends of the lines so they can learn the steps. The Rain Priests, old men, lead these lines as they come from the kivas. Those coming from the summer kiva on the left side are painted brown; those from the right side, the winter kiva, are painted gray.

The two Priests hand a banner to two youths who fasten them to high poles on either side of the dancers. The banner is embroidered with rain symbols and decorated at the top with feathers, shells, beads, and a fox skin. Each line paces beneath

the banners which wave back and forth to summon the rain. With eagle feathers in their hair and a fox skin on their backs, the men wear white rain streamers on their right leg and a rattle under their right knee. The women are in black with a shawl crossed over their shoulders and around their waist. On their flowing hair they wear a sky blue tablita or carved board, painted with symbols of the sun, moon, and stars which suggests the shape of the mesa and recalls its existence to the attention of the Rain Gods. They wave bunches of evergreen to the rhythms of the chant.

In and out of the lines of villagers go masked gods of those who are dead, dressed in dead corn husks and dried rabbit skins. The masks suggest the presence of supernatural beings. They are made of simple materials and are of crude workmanship, but the designs symbolic of rain are very colorful. The bodies of these dancers are painted with black and white stripes. They too, carry branches of spruce and, being very human gods, bring dolls to the girls and bows and arrows to the boys. After the dance they are thanked and asked to take a message back to the Cloud Fathers and Mothers, to hurry the coming of the rain.

Rain comes suddenly in Mexico. It is strange but true, that rain almost always follows the dancing. September ushers in this festival season in Mexico where Harvest fiestas take place at Los Remedios, and at Acoma, New Mexico. Among the Arizona Pueblos the Basket Dance is

(Continued on page 40)





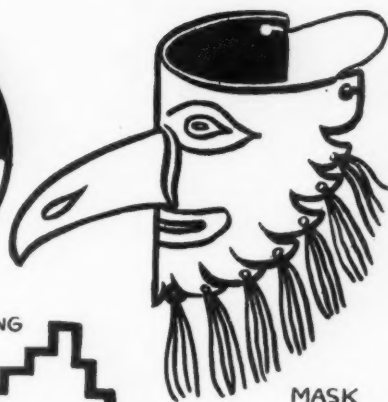
TABLITA



LIGHTNING



CLOUDS



MASK



CORN DANCE



RAINBOW CLOUDS



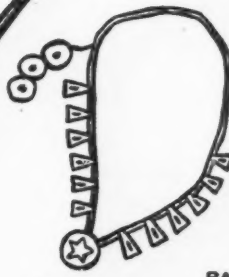
INDIAN PIPE



TOM TOM



CORN RACE



NECKLACE



RAIN FALLING

Puppets for all



The ancient art of puppetry seems to be staging a revival! Today in our country alone there are more than 50 professional marionette troupes that present plays. Courses in puppetry have been introduced in a number of our universities.

Strange as it may seem, puppets have changed little through the century, with the exception of facial expressions.

Don Vestal, one of the officials at the Third International Puppetry Festival and Convention held recently in Chicago, explained that puppeteers go about selecting their characters depending usually on personal whim. "It's more of a personal creation," he explained. "If you have a good imagination you are a good puppeteer."



Marionettes originated in Italy and were used in religious plays. In China, Japan and India puppet shows have been very popular, and the shadow puppet plays of Java and Siam are known all over the world.

Despite its endless possibilities, the classroom puppet has been sadly neglected. True, for the past few years teacher after teacher has discovered how valuable these miniature actors can be in forming lasting impressions, but there are still far too many of us who let golden opportunities slip by because we haven't



taken advantage of the motivation induced by this age-old pastime.

Undoubtedly, if you have not already done so, you will want to investigate this activity at once. The first thing to do is to acquaint yourself with the mechanics of the different types of puppets and decide upon the form you wish to use.

There are three distinct types of puppets:

1. Marionettes manipulated from above with strings.
2. Fist or mitten puppets manipulated on the hand with the aid of three fingers.
3. Shadow puppets, which are transparent figures manipulated on





Let the children work in groups and construct their own puppets and dialogue — factual conversations, questions of an interested onlooker answered by a bright pupil, or similar situations can be used in motivating health lessons, arithmetic facts, or social studies classes. However, guard against their becoming too didactic, or the pleasure will soon disappear.

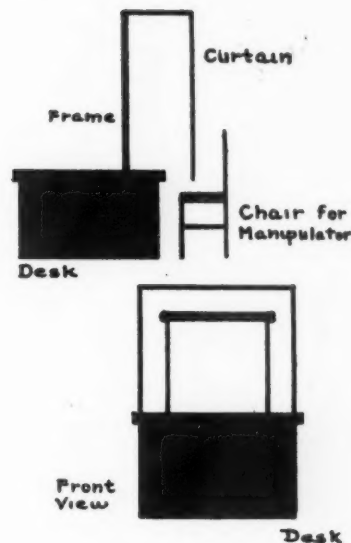
Since fist puppets appear to best advantage in pairs, plan a series of "shows," in which, at one time or another, during the year, each pupil has a part. Working in groups of six is quite satisfactory—have two pupils construct the puppet, two make the scenery, and two draw up the script.

The first attempt at this sort of activity will necessarily be slow, but don't let the interest lag. Add your own talents when needed. Progress and results will be more prompt thereafter.

A good suggestion is to have the pupils make up ahead of time a series of heads and bodies, and thus get all of the construction work done at one time.

In this way you will have on hand a reserve at all times. When a definite project presents itself, select the head, add the features and costume, and your puppet is ready to perform.

If you are careful to make the holes in the necks just large enough for the fingers of the children in the grade, the heads need not be attached to the bodies. The finger of a kid glove, slipped over the forefinger may serve to hold a slightly loose head in place. In this way, costumes and heads may be used over and over again in countless combinations, to produce new characters.



Once you have your start, progress is not slow. Soon your productions will be almost spontaneous with your motivation.

The professional puppeteer would undoubtedly acclaim such an endeavor as artless and a very unfinished product—and so it is! But such beginnings must necessarily be rough if we want to make the most of motivation as it presents itself. From time to time, the individual child will be able to suggest improvements, and meanwhile the class interest will be at its height.

How to Make Papier-Mache Puppets

THE HEAD

Mold the head from solid papier-mache, about the size of a large apple. To make papier-mache, tear newspapers into tiny pieces and soak over night in hot water. Drain off all the water without squeezing. Then mix with wall paper paste, about one part of paste to two of pulp. Press out the water by squeezing in a heavy stocking until the mixture can be handled easily.

Model the head around the forefinger upon which it is to be used, being sure the hole will be deep enough so that the head will not fall off the finger during manipulation. Dry thoroughly in a hot place.

(Continued on page 43)

rods in front of a powerful light casting shadows on a screen.

Each of these types requires a special study in itself. The teacher must decide which of the types she expects to use, and must spend a good deal of time becoming fairly proficient in the construction and manipulation of that type before attempting to introduce it as a classroom activity.

Perhaps it is the fascination of pulling strings or the variety of grotesque motions resulting therefrom, that leads most of us to decide upon marionettes as our first venture. This is not always a wise step. We must consider the age of the children, and the type of work with which we wish to make a tie-up. Of course, if it is an art project in which we are interested, the marionette makes a splendid unit for the year. It is the spontaneous activity arising from everyday classroom work that is still being neglected. Younger children especially, love to dramatize their everyday lessons. Why not give them the chance?

Since the routine of constructing marionettes and the untangling of the strings of the completed products detracts from rather than adds to, the enthusiasm of the novice, I prefer the fist puppet for practical classroom use.

Wheat

"Thirty out of every hundred men

eat bread made of wheat flour," states

Helen M. Waltermire in this useful article on wheat.

During the harvest season the children spent hours outside of school watching the threshers and the loads of wheat coming in from the fields and leaving for the market. The autumn seemed the natural time for us to take up the study of wheat and the children were delighted at the prospect.

Some historians believe that the cultivation of grain was the most important occupation in leading men from a savage to a civilized state. It caused them to live in one place to cultivate their fields. It made for interest in home and in developing a form of government.

The Indians thought that the cultivation of grain was one of the great

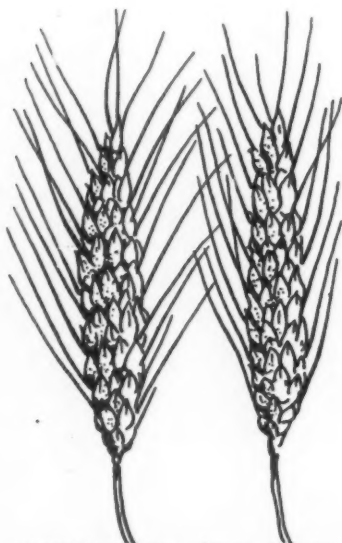
advantages that the white people had over the Indians.

Possibly the first grain grown by man was wheat. Wheat belongs to the grass family and may have been first cultivated on the hills about Palestine. Thousands of years ago men scratched the earth with a forked stick and scattered their wheat by hand.

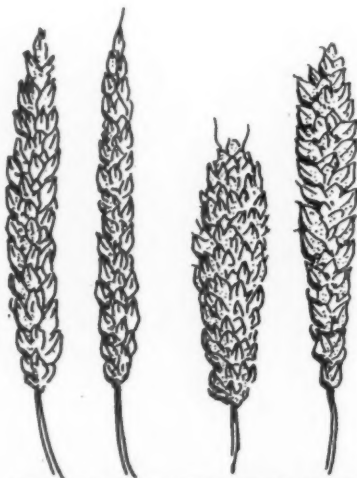
Men all over the world have wanted bread made of wheat flour as soon as they were able to raise or purchase the wheat. Men continued to prepare the soil by hand for many years. In Switzerland, Egypt, China, and the Euphrates Valley wheat was being raised long before the birth of Christ. For centuries there was little advance

made in the methods used in sowing, harvesting, and grinding the grain. In remote sections of China we find these same crude methods still in use today. On small farms in Europe we may find a few acres still being sown by hand and cut with a cradle or a sickle. In great contrast we may see on the plains of Western United States farms of 10,000 acres being planted by huge drills and harvested by combines.

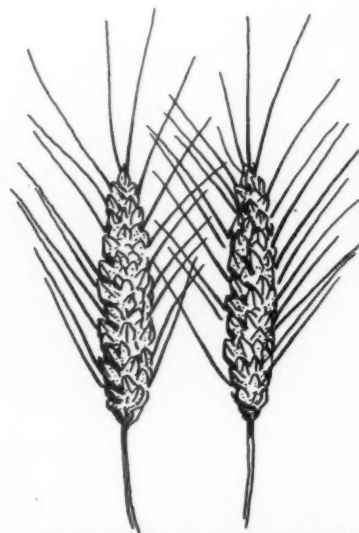
In America we often refer to bread as "the staff of life." The Chinese so valued their wheat that they considered it a gift from Heaven. The Chinese so revered the wheat crop that, legend says, each year their emperor planted a field with his own



SPIKES OF SOFT WHITE WHEAT



SPIKES OF SOFT RED WINTER WHEAT



SPIKES OF HARD RED WINTER WHEAT

Inside a grain of wheat

Here is a cross section of a grain of wheat. It shows from which sections of the wheat grain most breakfast cereals and different types of flours are made.

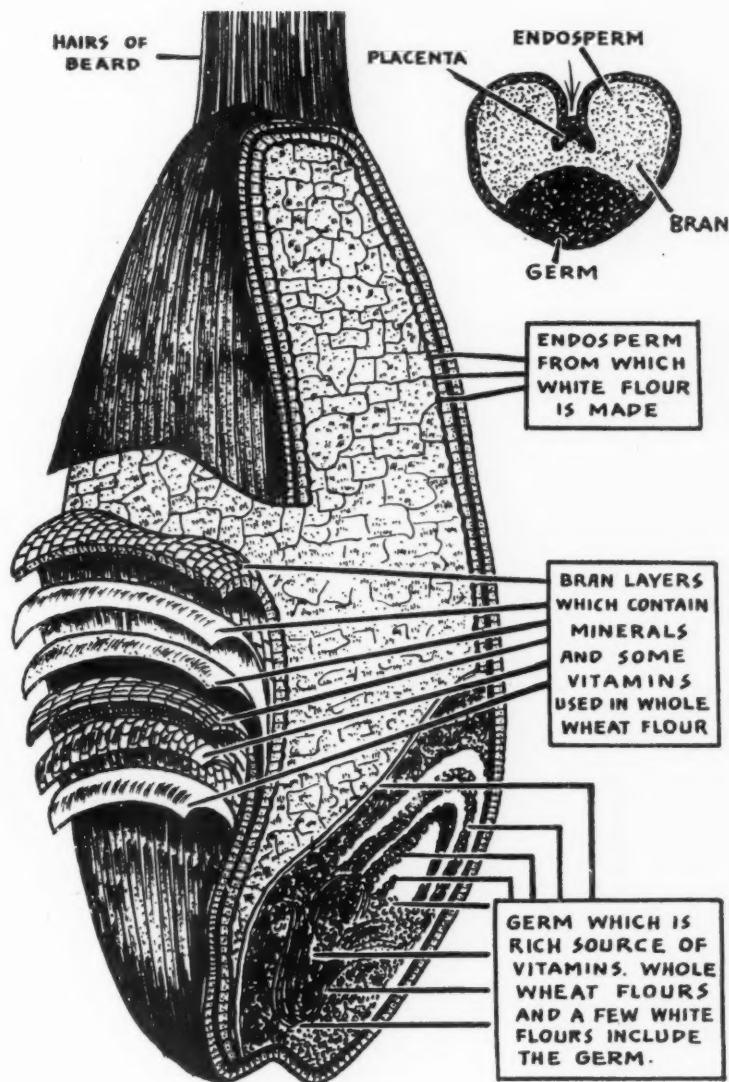
The endosperm seems to have the best flavor of any part of the wheat grain. It also contains a higher gluten content which is necessary in flours used in bread baking as gluten helps make bread light in texture. The bran contains minerals and some vitamins but most vitamins are in the germ.

The germ has not been widely used for flour until recently because of its tendency to spoil. However, a new process has been developed by which the germ is incorporated into a white flour.

The wheat germ and bran are used, together with the endosperm, to make whole wheat flour. Regular white flour is milled from the endosperm.

Waste products in the milling of white flour become bran or shorts. They form a feed for livestock.

Use this cross section and the sample types of wheat as a beginning for scrap books or posters.



hands. The custom also demonstrated that in China manual labor was considered a dignified occupation. Osiris, the god of the Nile, is believed to have given wheat to the Egyptians. In the Bible we often find references to wheat.

In the North and South, in cold and warm climates, all over the world, men are raising wheat. It is the great money making crop of America. Thirty out of every hundred men in the world eat bread made of wheat flour. Every year new foods and breakfast cereals made of wheat are offered to the public.

Questions For Discussion

1. Where do we get the expression "Oceans of Wheat"?
2. How do you account for the fact that people in Argentina and Australia harvest their wheat in December and January?
3. Why has the Nile often been referred to as "the bread basket of Europe"?
4. The Chinese call wheat a "gift from Heaven." Explain why wheat seems so important to them.
5. Why do men prefer wheat to other grains for flour for their bread?

6. How are our farming and manufacturing sections inter-dependent?
7. Why is wheat one of our most valuable grains?
8. What peoples in ancient history stories cultivated wheat?
9. In what parts of the world do we still find much of the work of cultivating wheat done by hand?
10. Where do we find the greatest progress being made in the extensive use of machines to cultivate wheat?
11. What factors make the middle

(Continued on next page)

western states ideal for raising wheat?

12. How do you think the expression "the Staff of Life" originated?

13. Why was it difficult for the inventors to get farmers to accept their machines when first introduced?

14. How does a prosperous farming population help to make a prosperous country?

15. If you were given your choice of all the gold mined or all the wheat raised in the United States in a certain year, which would you choose? (The wheat is worth about six times as much as the gold.)

Approach

We converted our sand table into a miniature wheat field, with variations. Around a central theme of sheaves of ripened wheat modeled from clay, we placed models of the various products made from wheat: bread, rolls, cakes, etc.—anything which the ingenuity of the class could suggest and then model. This we found was an excellent way to stimulate additional research. The finished display was the admiration of the entire school.

From advertisements, books, and magazines we collected pictures and mounted them, showing men harvesting and planting wheat, flour mills,

grain elevators, etc. These were posted as a display in our room.

Committees were chosen and several trips taken to gather information of use in our study.

The class took trips to a large bakery, a grain elevator, a wheat farm, a flour mill, a factory making farm equipment, a county fair, a factory making breakfast cereals, and a grain boat.

Sources of Material for This Study

I Newspapers:

Current events relating to the year's wheat crop, the A.A.A., and associated topics were posted as news flashes on our bulletin board.

II Free Advertising material:

1. Posters on bread from the National Food Bureau, 309 Jackson Blvd., Chicago, Ill.

2. Material from the Shredded Wheat Co., Niagara Falls, N. Y.

3. Chart of longitudinal section of grain of wheat from the Wheat Flour Institute of Chicago, Ill.

4. Pamphlets and pictures of machines from the Ford Motor Company, the International Harvester Co., the Caterpillar Tractor Co., and Deere and Co.

Integrated Subject Matter

(This study can be so developed that it will include all subjects in any grade by simply making slight changes and additions which will be necessary to fit the material for any particular group.)

A. Art.

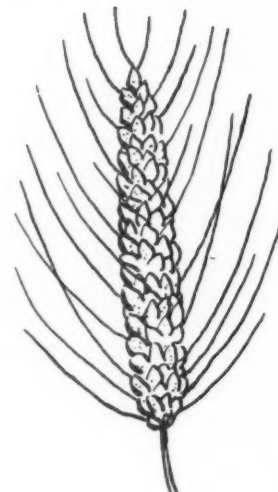
1. Design covers for booklets of collected material on wheat.

2. Paint a large mural showing the progress made in the methods of cultivating wheat through the ages.

3. Make conventionalized linoleum block prints of wheat.

4. Make health posters showing foods made of wheat.

5. Make pictorial transparencies to show the various steps in harvesting and grinding grain. These, of course, can be used in a manner similar to slides and they gave the class an excellent idea of the types and processes involved.



B. Music.

1. Songs:

Bringing in the Sheaves
America the Beautiful
Thanksgiving Song

In England there were celebrations called "harvest homes." A procession formed and with dancing and music the workers brought in the sheaves of grain singing:

"Harvest home, harvest home,
We have plowed, we have sowed,
We have reaped, we have mowed.
We have brought home every load,
Hip, hip, hip, harvest home."

C. Health.

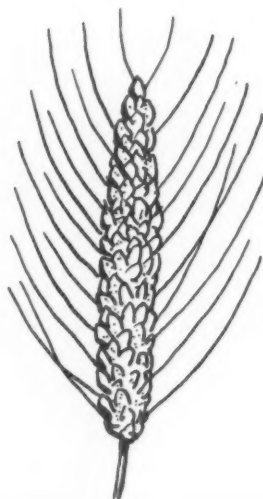
1. Discussion questions.

- Why would you object to your spaghetti being dried in the streets as it is in Sicily?
- In the old mills the meal was often none too clean. Give reasons for this.
- Why are wheat cereals and breads so valuable to man for food?
- The wheat kernel is covered with five layers of bran. Is it important that we use some of this outer shell for food?
- Why is wheat called the best food grain?

D. Science.

- Experiments to show the effect of sunlight on the growth of wheat.

(Continued on page 28)





2. Experiments to show the effect of moisture on the growth of wheat.
3. Experiments to show the effect of oxygen and heat on the growth of wheat.
4. Study of climates suitable for growth of wheat.
 - a. What is the Mediterranean type of climate?
 - b. 75% of the wheat is harvested in June, July and August.
 - c. Why must winter wheat be grown in severe climates rather than spring wheat?
 - d. Necessity for a dry ripening season.
 - e. Moderate rain fall important.
5. Study of the soil suitable for the growth of wheat.
 - a. Fertile soil
 - b. Level land
 - c. The Black earth belt of Russia
 - d. The Red River Valley of the United States.
6. Description of some types of wheat.
 - a. Soft red winter wheat. One of the first types to be grown in the American colonies. The seeds are planted in the fall and the ripened grain is harvested in the following summer. The flour made from this type of wheat does not have such a high gluten content and is, therefore, used for pastry and cake flours where the development of elastic gluten is not needed. Soft red winter wheat has rather large grains in beardless spikes.
 - b. Hard red winter wheat. Also planted in the fall where the climate is more mild. The kernels are clustered on a bearded spike.
 - c. Soft white wheat. Another type of bearded wheat.
7. Why wheat is one of the most difficult crops to raise.
 - a. Wind

- b. Floods
- c. Drouths
- d. Sudden storms during harvest
- e. Dust storms
- f. The Hessian fly
- g. Canadian thistles
- h. Extreme heat or cold
- i. Hail
- j. The Chinch bug
8. What is meant by rotation of crops?

E. English.

1. Write letters to the various advertisers asking for material to be used with this unit.
2. Read and give oral reports from books and pamphlets which have been collected for the study of wheat.
3. Write original poems on wheat, the harvest, or autumn.
4. Write letters for samples of wheat cereals to be used with the wheat display.
5. Write a book on wheat by allowing each child to choose one part of the story and write a chapter on that aspect of the subject.
6. Write letters to school children in the wheat belt asking them questions about wheat which you would like answered.

F. Social Studies.

1. How wheat is planted:
 - a. Broadcasting
 - b. By drill
2. How wheat is harvested:
 - a. Sickle
 - b. Scythe
 - c. Cradle
 - d. The header
 - e. Reaper
 - f. Reaper and binder
 - g. Thresher
 - h. The combine
3. The leading wheat producing countries:
 - a. United States
 - b. Russia
 - c. Canada
 - d. India
 - e. Argentina
 - f. Egypt
 - g. New Zealand
 - h. China
 - i. France
 - j. Turkey



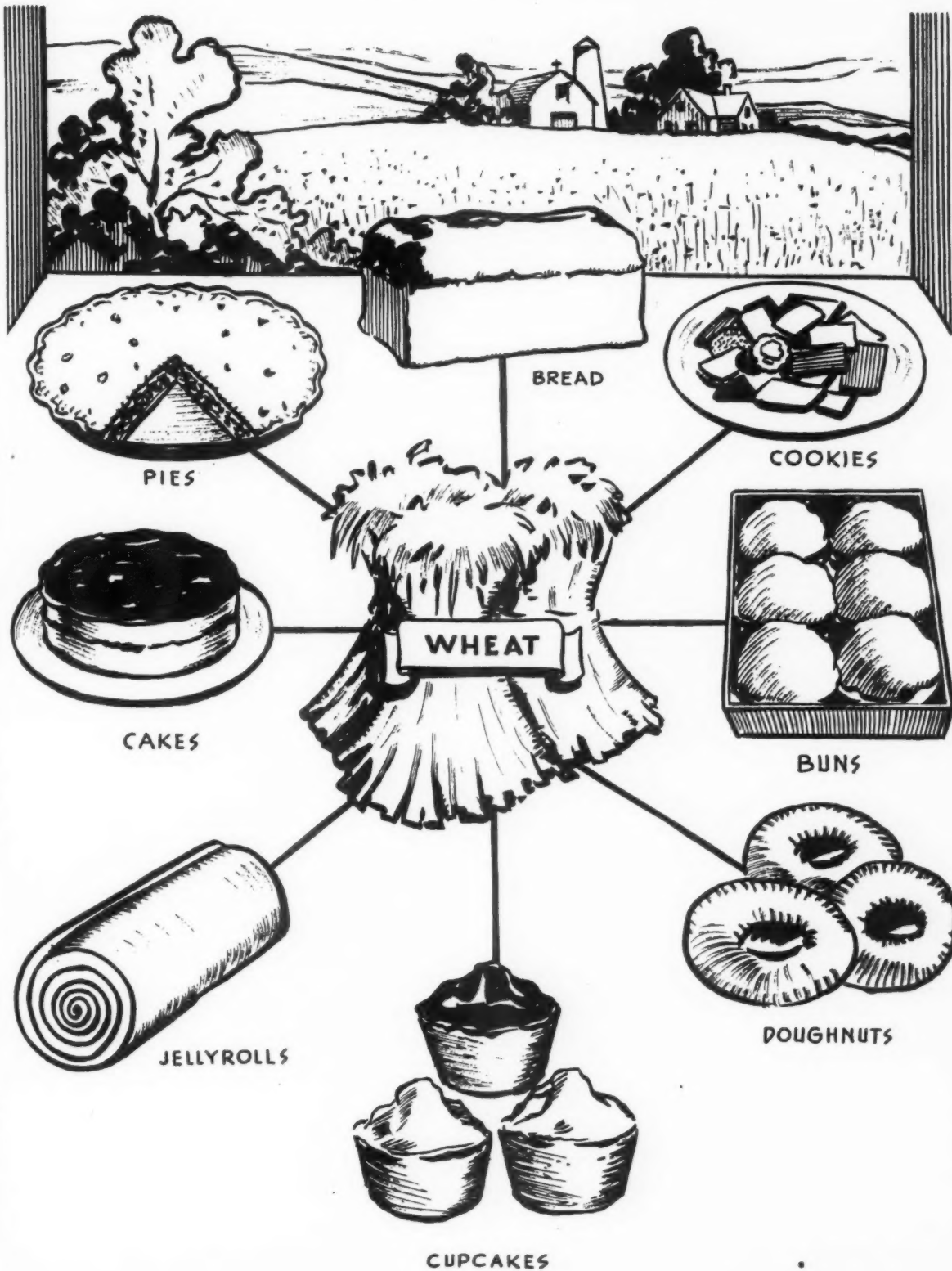
4. The leading wheat producing states:
 - a. Kansas
 - b. Texas
 - c. Nebraska
 - d. Iowa
 - e. South Dakota
 - f. North Dakota
 - g. Illinois
 - h. Pennsylvania
 - i. Minnesota
5. The history of wheat:
 - a. Discovery of wheat in hills of Palestine.
 - b. Finding of wheat in Swiss Lake ruins.
 - c. Growing wheat in ancient Egypt.
 - d. Wheat grown in China 4000 years ago.
 - e. Brought to America by the Jamestown colony.
6. Uses of wheat today
 - a. Bakery products
 - b. Macaroni
 - c. Vermicelli
 - d. Graham flour
 - e. Feed for stock and poultry
 - f. Flour and bran.

(Continued on page 48)

FACING:

Here is a suggestion for a display of wheat products around a central theme of wheat sheaves. The items may be modeled of clay or any modeling composition. Place in an arrangement similar to the one illustrated at the left and paint with water color and shellac.

A farm scene such as the one pictured makes an excellent background. It can be either painted or colored with crayon or chalk. The modeled pieces make a more impressive display when made actual size.



Organizing the school as a community

By Barbara McIntyre

One of the big difficulties in a rural school is to find work for the classes to do without much guidance from the teacher. This work must be purposeful and not just "busy work."

In the following article I should like to outline a plan which may be adjusted and readjusted to any classroom, either rural, town or city. It should help in the discipline of the school and help to make the children reliable members of their own school community.

The work is based on the unit for Grades III and IV Social Studies—the community. It will be valuable to all grades in a rural school and bring in their particular work also.

Let us form the class into a working community. Each member of the class would be some community member, for example, doctor, merchant, and so on. Each child will have his or her own duties in this connection and be responsible for them. From time to time, changes could be made to allow each child to share in different duties.

The suggested list of duties would be fitted into the regular classroom plan. Many new ideas might be added by the individual teacher.

Before dividing the class as suggested here, the children should have a clear idea of the meaning of the word community. Their own community should be discussed and if possible some members of the community should come to the school to talk to the class.

When the class has had the community idea firmly established, the pupils will be assigned to their community positions.

I. Doctor: (a) He inspects class each morning for cleanliness, brushing hair, and cleaning teeth.

(b) He detects colds.

(c) He is in charge of the first-aid kit. He is responsible for its contents and will use it under the teacher's direction.

(d) He reports anything that might not be in the interests of health.

II. Nurse: (a) She helps the doctor.

(b) She keeps a health record card for each child. At the end of the month the health card shows what mark the child should have.

III. Minister (where permitted): (a) He reads the Bible story each morning and leads in saying the Lord's Prayer.

(b) When a child is ill, he is to visit him when possible. If he cannot go in person he should write a letter to him.

(c) This pupil is in charge of collecting money and buying any gifts for sick pupils.

IV. Lawyer: (a) If quarrels need to be settled, the matter is brought to him. When need arises, the matter is settled by the trial method, the lawyer making the plans and acting as attorney, with the teacher as judge and class as jury. (In a rural school one of the older boys studying court procedure would make the best lawyer.)

(b) The lawyer writes out, reads and posts on the bulletin board any agreements between pupils or between pupils and teacher.

V. Merchant: (a) He is responsible for buying anything necessary for the school.

(b) He might keep a few books and pencils to sell to the children. He might have the carpenters help him make a little store for this purpose.

VI. Newspaperman: (a) This reporter is responsible for world and local news. He brings clippings from the paper to post on the bulletin board.

(b) He leads the "current events" discussions.

(c) He helps bring local and school news to the editor for the school paper.

VII. Editor: (a) He is responsible for the school paper, which should be published monthly.

(b) He should appoint his staff to help him.

(c) In schools where it is possible, a copy of the paper should go to each family. (A hectograph is easily used.) In smaller schools the editor could read his own copy aloud to the class on a particular day.

VIII. Librarian: (a) She has complete charge of the school library.

(b) She keeps a list of books taken out and returned.

(c) It is her responsibility to keep the library neat and tidy.

IX. Dietitian: (a) She is responsible for the school lunch arrangements.

(b) Where possible, a hot dish should be served. The dietitian is responsible for preparation of hot dish and for the proper serving of the whole lunch.

(c) Once a week a special lunch could be planned and served, each family bringing part of the lunch.

X. Contractor: (a) He is directly responsible for the building of store, post office, etc.

(b) He has carpenters to help him. All boys in the class can take turns being carpenters. Some girls will probably make good carpenters also.

XI. Architect: (a) He plans the building for the contractor and works with him. He should draw his plans carefully before a tap of work is done with hammer and saw.

XII. Postmaster: (a) After a post office has been constructed a postmaster can begin work.

(b) The postmaster should sort and stamp all mail. Children should

(Continued on page 47)

Trails

Making your school yard and surrounding neighborhood the science laboratory.



The present tendency in curriculum making is toward teacher participation in determining the plan to be followed. But organizing a course of study in advance may interfere with free consideration of subjects which might interest the growing child and tends to pass over situations which call for solution at the moment. As different subjects no longer play separate roles, but are integrated into large centers of interest, or "areas of experience," program making must take the form of a long time plan rather than a ten minute recitation of factual matter.

The task of locating science lessons will be taken out of the teacher's hands if the children are allowed to plan their own work. This personal participation will lead to their discovery that science has potentialities for adventure and is not alone a series of facts to be learned and proved. While Science covers a study of actual things seen and heard and the causes for certain phenomena, it should also carry the child into a new world. It should provide an immediate field for both the exercise of the imagination and first hand experience. Poets have this gift of adding romance to reality and September is a month well loved by the poets. At the same time all weather has a certain effect on life which is closely related to science.

When we take a railroad journey, do we stop to think that we are following trails made by moccasined feet, by trappers and by pioneers with their pack horses? These trails led through dense forests and could

have been easily lost unless some mark was left. The woodsman blazed the trees, chopping a piece of bark from certain trees to mark the trail. Boy Scouts have been taught not to injure the trees in our fast disappearing forests, so when they go into the woods they mark their trails with chalk marks and other signs. Children like to follow trails: so have the children go into the School yard or to other places in the immediate neighborhood, perhaps as they come to school or go home, and blaze a science trail. It is surprising how many things hitherto unnoticed, will excite curiosity if such a suggestion is made. If an odd pebble is picked up in play, encourage the child to mark it. The wise teacher plans her other community excursions in advance, but these observations are to be made by the child himself, "applying Sherlock Holmes' methods to the woods," as Dan Beard has advised.

Whenever the child sees something which he thinks would be worth investigation and study, he leaves a mark, or numbered tag, and brings the name of the object to the classroom. When a sufficient number of subjects have been presented, the class votes on those they wish to study. The child may have marked a spider's web on the fence, a bird's nest in a tree, a tall weed, or flowers which need to be identified in a flower book. One child may be curious about a bird perching on a telegraph wire, a tell-tale animal or insect trail in the sand, dust, or snow. A milkweed seed blowing in the

wind, a sparkling dew drop or shining icicle may disappear after being numbered, but they are marked in the chart to be voted on. Perhaps a child hears a hidden cricket chirp or a squirrel scolding an intruder in his hollow tree house and investigates; both are excellent means of teaching the ear to hear and the eye to see.

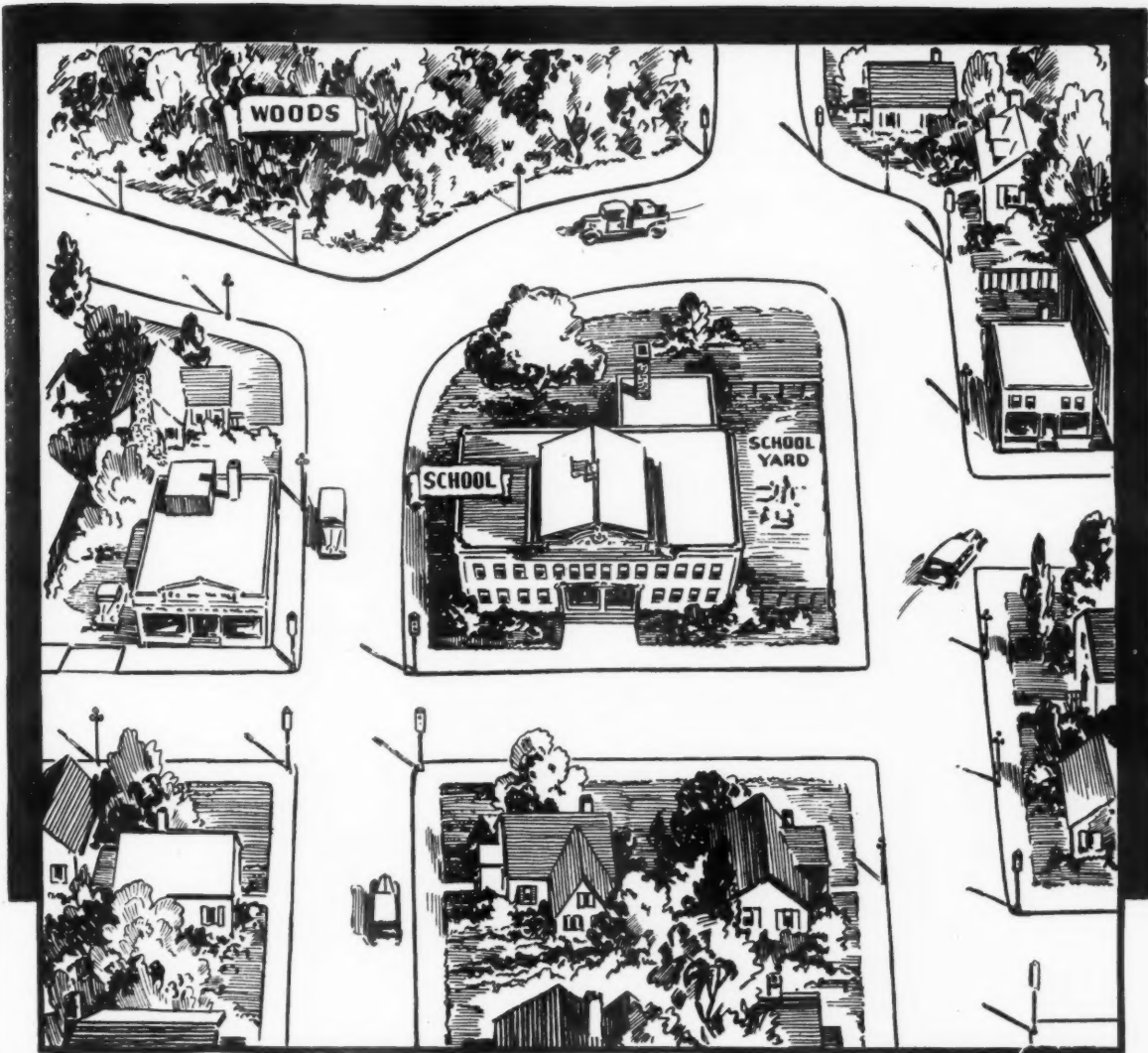
It is not advisable to make this a part of other excursions. It is never wise to allow children to have their interest distracted by too many activities. It is better to make the immediate neighborhood the science laboratory.

Boys will enjoy making little markers, the art class painting them with appropriate symbols after the manner of the Boy Scouts Patrol Emblems and merit badges.

Unconsciously the child develops the power of observation followed by the ability to choose wisely, and to organize his findings. In this way interest in science is held over a period of time, and discussions concerning the selections, create a better understanding between teacher and pupil. Another evaluation is the relating of the child's school life to outdoor life is such a way that appreciation of the things all about him will carry over into adult years. The habit of reading for information and ability to make an oral report will result.

Any community can be a challenging laboratory of science experience interesting to children who are indifferent to the study of remote places. While the children take the initiative

(Continued on page 44)



Map may be made on large sheets of wrapping paper in order to chart the findings. A large map may be made on blackboard, and used for a lesson in safety. Mark best routes to school from all directions, location of traffic lights etc. Markers can be whittled from soft wood or scroll-sawed into tiny totem-poles or other forms. Sharpen the end to stick in the ground; or they can be fastened by stickers to a convenient post or stone.



using films and records

Film on Delinquency Problems

"Report for Action," a two-reel short on juvenile delinquency problems, is now being produced by RKO-Pathé for the Theatre Owners Association (TOA), Phillips B. Nichols, manager of the company's commercial film and television department, announced.

Production of the film was requested by United States Attorney Tom C. Clark of the National Conference for Prevention and Control of Juvenile Delinquency. That organization was instituted in response to Mr. Clark's appeal for help in combatting juvenile delinquency after it was learned that 1,500 boys and girls from 43 states were in Federal institutions for Federal crimes.

"Report for Action" outlines the course to be taken by communities in combatting delinquency. Sumner Lyons, who also wrote the script, is director. Howard Winner is cameraman and Frank Mayer contact. Distribution will be handled through the TOA.

A Film About the Big City

"Story of a City: New York," a black and white, two-reel study of the country's greatest metropolis, has just been released by Simmel-Meservey, Inc., Beverly Hills, California.

The picture carefully presents New York as the transportation, financial, cultural and industrial heart of the United States.

From its tall buildings and busy commercial life, to its homes and its polyglot people, New York is pictured in absorbing detail of interest to students and adults alike.

Opening with orientation maps, the film pictures New York's multiple transportation activities from its harbors to its subways, elevateds, surface lines and busy auto traffic arteries.

Industry and finance, museums and markets, theaters, schools and civic activities, are also shown in varied detail.

"Story of a City: New York" was produced and photographed by Edward C. Simmel and James W. Sever, Jr.

National War Trophy Safety Committee Announces Plans for Film

As part of its campaign to save the lives of several hundred thousand citizens who otherwise will blow themselves to bits during the next few years, the National War Trophy Safety Committee, a coordinated group representing the Army, Navy, Treasury Department and the National Rifle Association, has procured

the motion picture scenario "Targets For Today," an exciting film that hits top in interest stimulation, and carries its safety message in terms of individual reaction which is bound to bring response.

The unusual approach of the film, as well as the subject matter and importance, have aroused such interest in the distribution field that the audience estimates are the biggest for any film ever made. Detailed plans provide for theatrical release through almost every chain and circuit in the country; repetitive television release over major stations; and group screenings of 16 mm. prints.

Since government funds are not available for production, the film will be commercially sponsored, and will carry a main-title credit for the sponsor. Printed hand-outs, provided by the safety committee, will be distributed by members of the committees in the lobbies after every showing. Besides carrying the local address and telephone number of the committee, the hand-outs will also provide suitable space for additional sponsor credit, and a direct advertising message. All details of distribution release, and public relations will be handled by the committee.

Arrangements for sponsoring the film can be made by contacting: Mr. Henry Schneider, Coordinator of the War Trophy Safety Campaign, Internal Revenue Building, Tenth & Pennsylvania Avenues, Washington, D. C.

New Nature Film

"The Pipevine Swallowtail Butterfly," a complete photographic story of a butterfly life cycle, has just been released by Simmel-Meservey, Inc., Beverly Hills, California.

A successor to the well-known "Monarch Butterfly," the picture is available in both color and black and white. Two editions have been produced: an Elementary Edition of one reel for younger children, and a Scientific Edition of two reels for high school and college use.

Produced by Trevenen J. Taylor. "Pipevine Swallowtail Butterfly" shows this exotic butterfly in its

(Continued on page 36)

A New Service to Our Readers

In an effort to increase our service to our readers JUNIOR ARTS AND ACTIVITIES will each month review in this department materials of educational value which may be obtained free. We have made arrangements with the publishers of these materials to have them sent to our subscribers who request them. For your convenience you will find on page 36 a coupon order blank containing a number of each item reviewed this month. If you want a copy of any of these materials, simply place a check mark in the space opposite the desired item. Then fill in the coupon with your name and address and mail it to the Service Editor.

We will try to list on this page only those items which we believe will be of real use to teachers in their classrooms. We have been assured by the publishers of these materials that they will send the materials to you within 30 days after your request has been received. If you fail to receive any of the materials that you request, it will mean that the supply was exhausted before your order was received.

126: HEALTH AND HYGIENE BY LISTERINE ANTISEPTIC. An interesting pamphlet (8½" x 11", 20 pages), which contains detailed information on the hygiene of the throat, a glossary of terms, and information on health of mind, body, and appearance. It concludes with a 2-page outline telling how to teach the information in the booklet.

127: A SOAP SCULPTURE MANUAL. A 5" x 7" pamphlet containing 24 pages (Published by the National Soap Sculpture Committee). This little booklet gives clear instructions on how to sculpture people, animals, buildings, birds, fish, and other things from soap.

128: BRIEF PRICE LIST OF LYONS AND CARNAHAN EDUCATIONAL PUBLICATIONS. This is a complete up-to-date listing of all publications of this company. It is arranged by divisions of the school curriculum.

129: TEACHER'S BUYING GUIDE. This is an 88-page booklet describing numerous valuable teaching aids for elementary teachers. An examination of its contents will suggest to teachers many ideas and acquaint them with the availability of materials of use in the classroom. This Guide is issued by Beckley-Cardy Co.

130: COAL. A 12-page booklet issued by the Educational Department of Bituminous Coal Institute. This booklet gives a brief summary of the origin and history of coal, methods of mining, and an estimate of future reserves. It also has a section describing the conditions under which coal is mined today.

131: DEMONSTRATION MODEL OF A SET OF TEETH. This is an interesting device to teach children information about their teeth and to demonstrate proper brushing methods. It consists of a card perforated so that models of the upper and lower jaw can be constructed from removable sections. The teeth of the upper and lower jaw are numbered and named by diagrammatic means. This can be used from the second grade up

timely teacher's aids

to the upper grades. It is prepared by Bristol-Myers Co.

132: TEACHER'S KIT FOR A STUDY OF RAILWAY TRANSPORTATION. This set of materials has been prepared by the Association of American Railroads. It is especially designed for use by teachers in organizing and conducting transportation units. Available only to teachers, superintendents, and other school officials, the set consists of:

(1) *Fifty-six Railroad Pictures*—photographic reproductions in halftone, 10¼ x 7½ inches, printed on separate sheets for mounting or other display.

(2) *The Stories Behind the Pictures*—72 page booklet containing background material for each of the 56 pictures. Test questions included.

(3) *Teacher's Manual*—56-page booklet containing detailed suggestions for teachers. Also contains a map of the American railroad system, important dates in railroad history, railroad traffic statistics, data on the growth of railroad mileage by states and by years, and an extensive bibliography of textbooks, story books, read-

ers, and transportation units, as well as references to songs, poetry, visual aids and recordings. The *Teacher's Manual* contains outlines and work procedures for units on both primary and intermediate grade levels, easily adapted by the teacher to a particular grade level or course of study. Suggestions for initiating activities in specific subject areas are also given.

- 133: **BREAKFAST TEACHING UNIT** (4th and 5th Grade Level) includes a Teacher's Manual, a Basic Breakfast Wall Chart, a U. S. Government Meal Pattern Chart, 20 Students' Folders. A description of these items follows.

Teacher's Manual: "A Good Breakfast for a Good Morning" a 12-page illustrated handbook (size 6" x 9") especially prepared by Laura Oftedal, Laboratory Schools, University of Chicago, for teachers on the 4th and 5th grade levels. Background nutritional facts, breakfast history, teaching aids, and classroom suggestions are included.

Wall Chart: "A Good Breakfast for a Good Morning" a two-color chart (size 22" x 17") showing a breakfast pattern of basic foods recommended by medical and nutritional authorities.

Students' Notebook Folder: "A Good Breakfast for a Good Morning" A folder (size 8½" x 11") telling in story form why a good breakfast makes a good morning. Also 10 suggestions of things for the child to do.

Folder: "What is a Good Breakfast?" Comments of leading nutritional and medical authorities on what constitutes a good breakfast. A survey of students' breakfast habits is also included.

Films and Records

(Continued from page 34)

habitat, then follows in ultra-closeups the stages of metamorphosis in the life cycle: eggs and their maturation; growth and moulting of the caterpillars; processes of pupation and emergence; development of the adult. Particular care is given to showing exact anatomical detail and physiological processes.

New Records for Children

RCA Victor, Camden, N. J., announces that a new Basic Record Library for elementary schools is now available. These can be procured in individual albums as well as in a complete set. The Basic Record Library consists of 21 albums, all but one containing four 10-inch records. These albums combine phonograph records and teaching notes.

RCA Victor also announces that it will make monthly releases of children's records at the rate of two sets a month. Among these children's releases will be "Molly Whuppie," told by John Cronan. This is an old English tale about a brave girl who outwitted a giant.

Book Shelf

(Continued from page 15)

didn't clutter up her story with a lot of unnecessary punctuation. And we love her editor, too, who didn't sneak in a lot of question marks and quotes when Miss Kunhardt wasn't looking.

THE SEVEN SNEEZES. By Olga Cabral. Pictures by Tibor Gergely. (A Little Golden Book). New York: Simon and Schuster. 1948. 25c.

When the rag man sneezed, almost anything could happen. And it *did* happen to a boy and a girl and quite an assortment of animals. The cat and the rabbit exchanged ears; the dog and the cat exchanged voices; the little boy got a shoe permanently attached to his head, and the little girl lost her pigtails. If only the ragman could produce another set of sneezes, everything might get back to normal. But the ragman didn't happen to feel sneezy! An oversize dose of pepper finally does the trick.

Primary children will enjoy the lively text and humorous illustrations.

(Continued on page 42)

Timely Teacher's Aid Order Coupon

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Please send me a copy of each publication whose number I have checked below. (These numbers correspond to the numbers in the descriptions on pages 35 and 36.)

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Use this as a pattern for your calendar. Fill in the numerals. Draw the figures for the sides of the calendar and then mount the whole project on thin cardboard. Fold over the flaps and stand the calendar up, as illustrated.



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			1			
				30		



Art Envelopes

(Continued from page 6)

some of the above suggested methods or themes. However every youngster thrills at the first lesson in plaids. A more detailed discussion of this phase of Art will appear in a future article soon.



CHILDREN LOVE THIS NEW EASY WAY TO Music

Here's an easier, better, happier way to teach Music to grade students—a method scientifically developed and tested for years in classrooms throughout America. Teaches rhythm, sight reading, pitch perception and solfeggio easily, enjoyably.

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SYMBOL ALL OVER OR BORDER

Of course the ever present "7 symbols" mentioned in previous articles are always excellent aids for the creative mind in making a suitable design.

Teachers of the lower grades will probably eliminate the use of the word "ART" as part of the design. This may prove a little difficult for the beginning student. Children of the second grade level and above will have no difficulty in this phase of the work however.

Beginning children may be unable to write their name. The fact that it is needed on the envelope is an aid in creating that desirable "early urge."

Crayon will prove to be the best medium in applying the designs to the envelope. A good crayon will adhere to the kraft envelope very nicely and will remain fresh throughout the year.

Perhaps one of the most important factors that should be brought out in the pupils' experience is that the "Art Envelope" is more than just the first problem of the year, but rather, one that they will be seeing constantly. For this reason it should represent their very best. Pride should be an objective in the minds of every child when starting the new year of many happy experiences in art.

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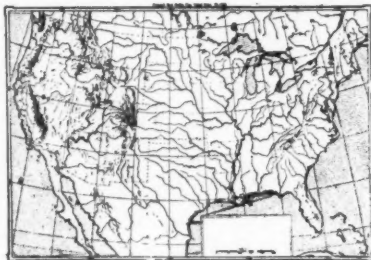
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teaching tactics

Autumn Leaves

After your pupils have gathered brightly colored fall leaves, have them place the leaves in a pasteboard box and cover with a thin layer of Borax. Let the leaves stay covered for two or three days and then shake off the Borax. Brush each leaf with liquid floor wax. Or the leaves may be covered with paraffin wax by using a warm iron. Pass the iron over the paraffin wax and then over both sides of the leaves. Either way, autumn leaves will retain their bright colors and will be attractive decorations in the classroom for several months.

*Arleva DeLany,
Eugene, Ore.*

Slowed Tempo for Field Trips

I'm a great believer in field trips and tours of inspection, to provide practical illustrative material for classes. But why must they be conducted with such undue haste? Many children of a group march with eyes straight ahead, as though fearing they may gather some information from the trip. Others show bright-eyed interest; they are eager to ask questions, but there is no opportunity. Why isn't there? Those who grant access to their institutions and plants would welcome a chance to impart to these children some of their specialized knowledge. But as one group after another dashes through their domain, these would-be helpful ones become cynical and

endure the invasions in silence. Take fewer trips, if time is limited, but slow the pace, encourage curiosity on the part of the children, and insure better co-operation from the hosts.

*Mabel C. Olson,
Portland, Ore.*

Library Fund

We had a candy sale, which yielded ten dollars. Using this amount as capital we purchased five good library books. These books were placed on a special loaning shelf. The user pays one cent a day until the book has paid for itself; then it is placed in the regular library. That money is used to purchase another book for the loaning shelf.

The children are thrilled with the new books and often put extra change

in the rental fund in order that one of their favorite books may be purchased.

*Margaret B. Aaron,
Strattanville, Pa.*

Duties Chart

Children like to be assigned little schoolroom duties. I made a chart to help each child remember when he was expected to perform certain work in the room. On the chart I printed the duties. After the name of each duty I cut a slit. In each slit I placed a slip of paper on which was written the name of the pupil who was to perform that particular duty. The slips of paper were changed each week.

*Mary Woodward,
Arlington, Calif.*

Driftwood

In early fall, school children living near the ocean might be encouraged to collect driftwood while on family excursions to the beaches. These pieces of wood are oddly shaped by the ocean waves and colored by the sands and wind. Pieces of driftwood are useful for work in a sand table and also, when arranged with winter flowers, make attractive flower dishes to be used as Christmas gifts for the mothers of the school children. A colorful flat dish, a piece of driftwood, and a few dried winter flowers are an added interest on a bookcase in the schoolroom.

*Arleva DeLany,
Eugene, Ore.*



Girl with Cat—Hoecker

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Send a 3-cent stamp for lists of colored miniature pictures.

THE PERRY PICTURES COMPANY, Box 25, Malden, Massachusetts

The Bakery

(Continued from page 5)

"The baker showed us how to mix the flour."

"We saw the machine that slices the bread."

"He showed us how to make holes in the doughnut."

"We saw large pans."

"The racks are large where they put the bread to cool."

"We thanked the baker for showing us everything."

After gaining so much experience in the bakery, we soon got our own started. It was built with windows covered with cellophane so we could

show our food. Round, oblong, animal, and gingerbread boy cookies were made from plastiline and paper and put in large pans made from construction paper. Pies were made from crepe paper and small paper plates. Recipe books had attractive oilcloth covers; bread boards, painted and designed, were made from basswood; hot pads were made; and aprons of flour bags were designed and hemmed.

In connection with this work, a list of words was made that contained those which sounded like cook, bake, bread, eat, etc. But the best part of all was the day we started to bake real cookies in our electric oven. We used the recipe, condensed milk, and coconut. The children took turns mixing, and each one had the experience of dropping the "dough" from a spoon, watching the clock, and removing the cookies from the pan. It took several days for this and the cookies were put in waxed paper in a jar in the cupboard until the last one was baked. On the last day, while the cookies were baking, we cooked apples for sauce. When all was in readiness, we fixed our table for a buffet luncheon and each child had a turn helping himself and then going over to a group as he wished, eating and visiting. It was truly a social hour, and the happy expressions showed how they were thoroughly enjoying themselves.

In completing their bakery unit, the children also made progress in other ways. The following songs were learned: "Hot Biscuits" and "Cookies" from *In Songland*, and "Mother's Cookies" from the *Music Series*. For rhythm and dramatization: "Muffin Man and Baker Man," "Gingerbread Boy," "Sing a Song of Sixpence," "Hot Cross Buns," and "Did You Ever See a Mother?"

Some of the rhymes that they learned were:

"I'm Mamma's busy little cook,
My recipes are in this book,
I think that I can make a pie,
I'll never learn if I don't try."

THE BEST WAY TO HELP

"When cook is baking, you can help
If Mother says you may:
But p'raps the best help you can give
Is just to stay away."

"You'll always find me nice and neat,
Because I make things good to eat,
Doughnuts, bread, pies and cake,
Cookies, tarts, and snails I bake."

One little boy made up this riddle:

"I am yellow inside,
I am white outside,
I come from a hen,
What am I?"

We also read these stories because they were about baking:

"Snipp, Snapp, Snurr and the Buttered Bread," by Maj Lindman.

"Snipp, Snapp, Snurr and the Gingerbread," by Maj Lindman.

"The Gingerbread Boy."

"Bread and Cheese," by Geo. Hauman.

"The Alphabet That was Good to Eat," by Louise Bell.

"Muffin Shop," by Louise Ayres Garnett.

"The Currant Bun in The Little Story House," by Miriam Mason.

"At the Bakery Shop," by Florence Mathews.

In addition to all the fun they had, the children got a great deal out of this unit. First, there was the information which was brought out in the discussions and which they exchanged with each other. Second, their interest in and knowledge of food was increased. Third, the foods that are good for them were emphasized. Fourth, they gained greater ability to plan and work with others. And fifth, they also gained greater skill in using scissors, plastiline, and materials for baking.

Indian Harvest Fiesta

(Continued from page 20)

given in September and the Hopi give their autumnal Snake Dance.

The Hopi priest sprinkles the sacred corn meal to the four points of the compass and trays filled with rattle snakes and meal make a plea for rain. This dance tells the story of the hero who sought the source of the Colorado River underground, learning the secret of curing a snake bite. The Hopi loves the snake like a brother and so never dies from snake bites. As the priest releases the snakes during the dance, they are sent to carry messages to the rain gods underground.

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Talking Shop

(Continued from page 2)

Instruction . . . Integration is achieved by breaking down the traditional boundaries between these tools of communication and linking together all the language skills through meaningful activities and study units in which these skills are normally employed. The starting point in this program is found in the interest and concerns of the pupils. What are the children talking, thinking, asking about? These questions give the clue to what they should be reading and writing about. One group is at work on the topic, 'Dogs and Their Training.' They read about the subject, talk about it, write, spell and think about it, using all the language skills at their command and advancing all the skills simultaneously as they work and study."

You'll find Gertrude Hildreth's excellent article on pages 538-549 of the *Elementary School Journal* for June. It's called "Interrelationships among the Language Arts."

Oral Reading First?

A bit of a buzz has been caused at the summer sessions by E. W. Dolch's controversial article in the May issue of *Elementary English*. Mr. Dolch suggests that oral reading should precede silent reading. When the child reads a new word silently

for the first time, he is apt to mispronounce it. Though he may later learn the correct pronunciation, the habit of mispronouncing the word, as he did the first time, is hard to break. The formation of the wrong habit may be prevented by an oral first-reading of the passage, to be done by the best readers. Mr. Dolch's article is called "Reading 'Silent First,'" and you'll find it on page 279 of that magazine.

Those Printed Forms

We like the story of the small boy who, in preparation for future life with the income tax, was asked to fill out a printed form, giving pertinent information about himself. He got along fine until confronted with the last line: *Boy—Girl—*. He frowned thoughtfully; then filled in after *Girl* "Alice."

About Report Card Grades

How would you like to be able to figure out at report card time all of your students' grades in less than an hour? And all without benefit of aspirin or adding machine? It can be done, says Donald Klopp, not with mirrors, but with symbols. These symbols record grades in units of five percentage points. Under this system the traditional 100 percent would be O—no errors. 95 percent would be indicated by .5. And a score of zero would be 10. Variations in values and degrees of dif-

ficulty among the various units graded may be indicated simply by multiplying the symbol by two or three (indicating weighting also in your grade book).

For a detailed explanation of the system see Donald S. Klopp's article in the *Clearing House* for May, 1948 (pages 524-527).

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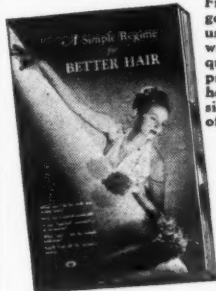
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The Frog

(Continued from page 14)

his voice won't sound so big, if I'm close to it."

But he didn't feel very sure of this. His voice had been getting so strong that he was thinking of shutting his own ears when he started to croak; but the other voice was still almost as loud as his own.

So the bullfrog started out to find a bigger pond. He hopped along and around and about. Every time he came to a pond, he tried it for size. They were all too small! The lily pads sank. There usually wasn't a handy rock in the middle. And if he forgot how big he was and jumped in, the water all splashed out.

At last he came to a lake. The lily pads looked extra big. He sat on one.

It didn't sink!

He jumped in.

The water splashed, and made a wave, but it didn't splash out.

"Ah!" the bullfrog croaked happily. "This is the place for me! I wonder if that other bullfrog still can hear me. I'll croak a little, and see if he croaks, too, the way he always does."

So he croaked a few croaks. He waited a second or two.

And there came an answering noise so big that it made ripples in the water! It sounded like a hollow log booming like a drum, and when he heard it the bullfrog turned pale green.

"Oh, dear!" he thought. "I practiced and practiced, so that other bullfrog would sound like a whisper beside my voice. And now here's a frog who makes me sound like a whisper!"

Just then a tall heron flying overhead looked down. He tilted his tail, flew down, and landed near the edge of the lake.

"Aren't you the frog who used to live in that medium-sized pond?"

"Yes," said the frog. "Why?"

"Oh, I just wondered," the heron said. "I used to hear you croaking at night, and hear the echo of your voice. You certainly must like to croak!"

"What do you mean, echo?" the bullfrog asked.

"Your own voice, hitting a hill or something, and bouncing back," the heron explained.

The frog felt foolish. So he had been trying to croak louder than his own echo, all the time! "Are there any echoes here?"

The heron shook his head. "No. But a loud noise will wake up the big bull alligator who lives in this lake. Didn't you hear him a minute ago?"

The frog felt so happy that he turned dark green again. An alligator! Nobody would expect him to sing louder than an alligator. He didn't even expect himself to. Now he wouldn't have to practice croaking, except when he felt like it.

And when he felt like it, he could wake up the alligator for company. They'd have a fine time together, singing duets.

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Book Shelf

(Continued from page 36)

CIRCUS TIME. By Marion Conger. Pictures by Tibor Gergely. (A Little Golden Book). New York: Simon and Schuster. 1948. 25c.

The circus in itself is such an exciting thing for a small child that a simple, realistic account, such as this, of a day at the circus can make a very satisfying book. We think that every child will be vicariously delighted by this passage:

All of a sudden
Molly and her Daddy are very hungry.
So they eat their peanuts
But they are still hungry.
So they eat some ice cream cones
And some spun sugar on a stick
And some nice sticky crackerjack.
Then they feel much better.

Orangeade comes a little later. At the end of the day, we find Molly sound asleep. At this point the child reader will contentedly close the book. But adults will wonder, "What about Daddy?"

Puppets for All

(Continued from page 23)

When the head is dry, paint it with tempera colors. Use a foundation of tan rather than flesh color, for the best results. For hair, use yarn, fur, strands of rope or tinted cotton, according to the character you have chosen to depict.

THE BODY

A loose sack with opening for neck and arms serves as a founda-

tion for the costume, or may be elaborated into the costume itself. No hands need be made—the fingertips of the manipulator will serve instead.

THE STAGE

For first attempts no real stage need be made. A simple frame fastened securely to the teacher's desk will serve well. Remember to fasten the screen near the edge because a

puppet stage has no floor—the manipulator's arm must be free to move around at will. If you want a curtain, an old window shade or a simple draw curtain can be used. Thin, dark material is good for backdrops—you can see through it without being seen.

Your stage, of course, will develop as your activities become more elaborate, but for original motivation the above suggestions seem sufficient.

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Creative Art

(Continued from page 11)

they grow up without it—dull, uninteresting people.

Teachers are often worried about teaching art because they have had no special training in drawing and painting. They should remember, however, that they feel the lack of adult conventions and techniques, but these are not the tools of child expression. A teacher's attitude of sympathy and understanding towards the child in his effort to express himself will be of far more help than rules of perspective. I do not believe that you can *teach* art to children. If a child has something to say, you cannot *teach* him to say it. All you can do is to give him the materials to work with, and then with all the encouragement and persuasion of which you are capable, draw from the child what he is feeling and thinking. You cannot feel or think for him. This is one time when he must do it for himself.

The Teacher's Task

Now the question arises: What is the position of the teacher in an art class? I believe that the teacher's job is threefold. First, and perhaps this is the most important, she must provide the children with the necessary materials. The average school is poorly supplied with art materials, and even a genius could not express himself with the hopeless paints and crayons inflicted on so many children. Big brushes, bright paints and large paper are essentials, and it is the teacher's responsibility to investigate and discover the best materials for the money available.

Secondly, having provided the materials, the teacher must stimulate in the child a desire to paint or draw. This is merely a matter of common sense and enthusiasm. It is not enough to reserve the last hour on Friday for art, and leave the class to do as it likes, week after week. In a carefully planned build-up, the teacher will have to make her students really want to express their ideas about some particular subject. Her choice of subject must, of course, be of definite interest to the group, but as there is always the chance that some youngster has been waiting for

an opportunity to paint something of particular interest to him, the class should be given to understand that each individual may choose his own subject if he wishes.

Thirdly, the teacher must give a few hints of a *general* nature that will help the child to tell his story with strength and courage. She must not dictate color scheme or design, but she must remind children that she would like them to fill the page, use bright colors and have their picture tell a story. These are requests of a general nature that should not frustrate the child, but assist in producing a satisfying piece of work. The ideas, the design, and the colors should be his entirely, but without a great deal of encouragement he may not have courage to tell his story with vigor.

Trails

(Continued from page 32)

in these activities, the teacher must build the background, suggest, and guide. Books must be available for answering questions and solving problems arising from first-hand experiences to integrate and enrich the learning. Verified knowledge contributes much of adventure, enjoyment and understanding of the great outdoors, so encourage all grades to travel the trails.

The large neighborhood map drawn on the blackboard, or placed on the bulletin board where the findings are numbered, can also be used in observational geography in connection with a study of directions. The teacher might draw the map and the children help to choose the symbols to represent the things they want to show on the map. In primary grades they will thus gain geographical experiences that should help to give meaning to later map study in higher grades.

The idea of the map as a sign language will help them imagine distant regions. It might be well to have a direction symbol, as an arrow, pointing to North, East, South and West. Place these on the proper margins. Introduce the use of a scale, as one inch on the map represents one foot of actual measurement, therefore the scale is one inch to one foot.

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Smooth Running Classroom

(Continued from page 4)

ginning, the routine of passing out and handing in material can be organized to function like clockwork. A haphazard procedure, on the other hand, becomes worse and worse as time goes on.

Don't pass out paper until your pupils are ready to use it. Then, while you are giving last-minute oral instructions about what is to be written, count out the piles of paper and put them on the front desk of each row. The paper remains on the front desk until the teacher gives the order to pass it back. Then the front person takes the top sheet and hands the whole pile to the person in back. Each child takes the top sheet of paper and hands the rest back.

When papers are handed in, the procedure is just reversed: the papers are passed forward, each child putting his own paper on top.

You may have to practice passing

out the same set of textbooks more than once before the correct habit is formed. But it will be worth the trouble.

When the time comes that individual workbooks are being passed out and handed in each day you will appreciate the value of the "take-the-top-book" habit. As each child has put his own workbook on top when the workbooks were handed in, he will naturally get his own book back by taking the top one.

There is a good opportunity for teaching thrift in connection with the careful use of supplies. Impress upon children that the school supplies really belong to them, the pupils, because these supplies are purchased with tax money contributed by their parents. Respect for school buildings and school property can be put across in the same way.

"The pencil sharpener—friend or foe?" might be the title of a scholarly dissertation. Children love to sharpen pencils; they will often break

the point just to have an opportunity for a trip to the pencil sharpener. Though it seems too bad to spoil their fun, you can prevent the grinding of the sharpener and the around-the-sharpener sociability during written work by providing a box of sharpened pencils under the care of a monitor. The child who breaks his pencil is allowed to go to the box, deposit his broken pencil, and take another one.

As the interest in their own classroom grows, your pupils will think up new responsibilities which they wish to undertake and will make good suggestions for improving procedures. Give them a chance to try out their ideas wherever possible.

No matter how smoothly your classroom organization is functioning, however, you will have to remain everlastingly on the job to guide and encourage and co-ordinate activities. Even the best organization cannot function without a chief executive. And you are that executive.

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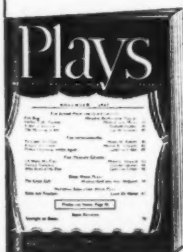
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Holding a class election

(Continued from page 9)

time you decide upon, you will have no difficulty in planning interesting programs for your activity period.

Toward the end of the "campaign" the class may gather for a rally during the activity period. For the rally, the children will need banners and posters, and even badges to show everyone for which candidate they are campaigning. Such banners as "Jackie Smith is the People's Friend. Smith for Treasurer" can be used. Underneath this legend the children may put the words "Smith for Treasurer Committee" or some similar designation.

Finally, it will be necessary to explain to your children how we, in America, cast our ballots in the selection of our officials. Tell the children that this small class election can be compared to the more important "real life" elections of their community. Impress upon your

pupils the fact that the same honesty and fair play which they expect of their fellow classmates is not only expected but very necessary in the balloting for the officials of their community. You might outline for your students the history of the present form of balloting in the United States, the "Australian Ballot," giving them an example of how easily the non-secret balloting could be corrupted. With this background of facts in citizenship, you will find your students developing a consciousness of governmental forms which was quite absent before the project began.

On the day of the voting, impress upon the children the necessity for quiet, business-like balloting. Tell them that, just as in the community elections, there must be no campaigning at the polls. The boys may make a big ballot box covered with crepe paper or construction paper and marked in large letters, "BALLOT BOX."

For the first election you should appoint election officials to count the votes; afterwards, the Clerk, the Municipal Judge, and the Mayor may preside over the tallying of the ballots.

Finally, the new officials are installed in office. You may instruct each in the necessity of doing his best impartially to carry out the duties of his post. Each successful candidate should make a little speech and the children may shake the hand of the new mayor, judge, and other elected officers.

Thus, you have instilled into the mind of each child a sense of responsibility and a feeling of importance which should make their disciplinary problems much easier and should give your students the first—and early—sense of their civic duty, a duty in which they will take a growing pride. You have started them on the road to better citizenship and at the same time have provided an interesting activity which will continue to grow in value.

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Organizing School

(Continued from page 30)

write letters to each other and post them at the post office.

(c) The postmaster should sell stamps. Old stamps taken from home letters are easily reused.

(d) At Christmas time and Valentine's Day there will be a "rush" and need for additional postmen.

XIII. *Banker*: (a) A trustworthy older pupil should be the banker.

(b) If children bring money to school the banker should keep it for them in his "safety deposit box."

(c) The banker should sell war stamps and keep a record of the sales.

XIV. *Artist*: (a) A child is responsible for art display around the room.

(b) Under the teacher's guidance, this child should be responsible for murals, etc., that are made.

(c) At special times this child should be chairman of the decoration committee.

XV. *Naturalist*: (a) A section of the bulletin board should be reserved for the naturalist.

(b) This pupil will collect any interesting articles, facts or specimens in nature science. All children should help him in this.

XVI. *Policeman*: (a) A responsible, well-liked pupil could act as policeman. A policeman's duty is not to tattle on others but to report conditions that he believes need attention. He should not need to give names. The teacher should be the investigator.

(b) The policeman should be a helper also. He should help find lost articles, help little people with their horse and carts, etc.

XVII. *Playground Manager*: (a) He is the "umpire" on the playground.

(b) He organizes games and helps younger pupils.

XVIII. *Caretaker*: (a) In schools where the pupils do the janitor work a caretaker should be appointed.

(b) This pupil is responsible for the appearance of the school.

There are other offices that could be given, such as a music teacher, theatre manager, and many others. In some schools the above offices would not be necessary.

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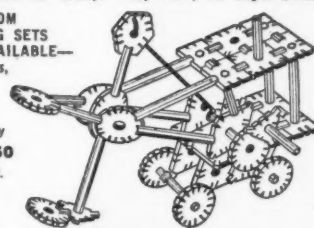
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Wheat

(Continued from page 28)

7. Where wheat is milled:
 - a. Wichita
 - b. Minneapolis
 - c. St. Louis
 - d. Kansas City
 - e. Rochester
 - f. Buffalo
 - g. New York
 - h. Winnipeg
 - i. Buenos Aires
 - j. Shanghai
8. Shipping and exporting wheat:
 - a. By rail
 - b. Through the Great Lakes
 - c. Across the ocean
 - d. Trace several important routes

Suggested additional activities:

1. Make a large map of the world showing the many regions producing wheat in one color.
2. With the aid of the map showing the principal wheat producing sections of the United States, locate the logical centers of milling and shipping wheat. Tell why some of the important centers are not in the great wheat growing states.
3. Collect specimens and pictures and make a wheat display for your science corner or museum.
4. Imagine you are a child on a large wheat farm in Russia or the United States. Keep a diary telling of your daily life during the harvest time.
5. One of the boys could make a flail and demonstrate how it was used.

Bibliography

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2. Branom and Ganey, Social Geography Series.
3. Allen, Nellie, Our Cereal Grains.
4. Tappan, Eva, The Farmer and His Friends.
5. Beardsley, Josephine, from Wheat to Flour.
6. Johnson, Wheat Under the A.A.A.
7. Socheleau, W. F., Products of the Soil.
8. Chamberlain, James, How We Are Fed.
9. Nida, Wm., Farm Animals and Farm Crops.

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